

modern PHOTOGRAPHY

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53

picture taking ideas:
flash! candid! color!





With standard lens

with telephoto lens



With wide angle lens



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from there

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Elgeet CINEMATAR 8mm Wide Angle
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Makers of The World's Finest Lenses

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60 seconds later...that

Christmas
morning
look
will be
yours for
a lifetime

This is the amazing Polaroid Land Camera that gives you a finished picture in a minute. Want to capture that first-moment-of-Christmas look? You'll get it the first time. You won't have to waste a whole roll to make sure, because you'll see the picture 60 seconds later—a clear, sharp, lasting print. Copies and enlargements are inexpensive and easy to get, too. No other gift can create more excitement than the Polaroid Land Camera. And *this* Christmas, it's available in a smaller, lighter lower-priced model... the Highlander. Ask your dealer to demonstrate this amazing camera for you.



POLAROID® *Land* **CAMERA**

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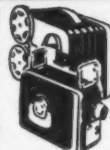


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Xmas Card Paper

25 sheets \$.72 25 sheets \$.76
100 sheets 2.28 100 sheets 2.36
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Christmas Card Envelopes

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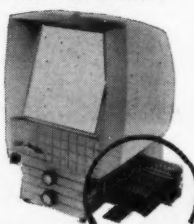
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New! TCD STEREO
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Fits: TDC Stereo Projector
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	NEW	USED
TDC Show-Pak, 300 W, Blower Cooled w/case..	52.50	31.95
TDC Mainliner 300, Blower Cooled, manual changer	56.50	33.95
TDC Mainliner 300, same but with Selection.....	59.50	35.95
TDC Model D, 300 W, Blower Cooled, manual changer	64.50	39.00
TDC Model D, 300W, same but with Selection.....	67.50	41.00
TDC Streamliner 500W, Blower Cooled, semi-matic changer	75.00	44.95
TDC Duo Streamliner 500W, Blower Cooled, 2x2 and 2 1/4x2 1/4 changers	84.50	49.95
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SVE Inst. 1000, 1000W	189.50	113.50
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Kodaslide Merit Projector 150W	23.95	14.50
Kodaslide Highlux II, Pro- jector, 200W	35.35	21.50
Kodaslide Highlux III, Pro- jector, 300W, Blower Cooled, with case	54.75	33.50
Kodaslide Projector, Mas- ter Model, 1000W, 5" 13.5 lens	169.50	112.50

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	NEW	USED
DeJur Versatile I, 2 1/4x3 1/4, condenser, with 14.5 ctd. lens	\$126.50	\$84.50
DeJur Versatile II, 2 1/4x3 1/4, condenser, with 14.5 coated lens	99.50	64.50
DeJur 4x5 Professional, condenser with 14.5 ctd. lens	179.50	119.50
Federal Model 135, Mini- ature Store-a-way with 14.5 lens	49.95	29.95
Carrying Case for above Federal Model 240, 2 1/4x3 1/4, store-a-way with 17.9 lens	24.95	15.50
Federal Model 269, 2 1/4x3 1/4, store-a-way, diff. 16.3 lens	39.75	23.75
Federal Model 270, same but condenser	46.95	28.00
Carrying case for above Federal Model 311, 35mm to 2 1/4x3 1/4, store-a-way, condenser, 14.5 lens....	69.25	41.49
Carrying Case	10.25	6.00
Federal Model 450, 35mm to 4x5, diff. less lens....	79.75	47.50
Federal Model 470, 35mm to 4x5 condenser, less lens	99.75	59.75
Federal Model 450, same but with 5 1/2" 14.5 lens	109.50	65.50
Federal Model 470, same but with 5 1/2" 14.5 lens	129.50	77.50
Omega DII, 4x5, conden- ser less lens	168.50	99.50
Omega DII, 4x5, conden- ser, with 14.5 lens.....		139.50
Omega B4, 2 1/4x3 1/4, con- denser	109.50	75.00



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Norwood
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Exposure
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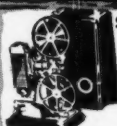
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Coupled range
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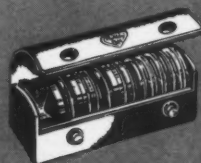
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Rolleinar-Rolleipar—supplementary lenses for close focusing work, fully compensating for parallax.



Rolleigrid—fits over ground glass screen and provides full image brightness, even at edges.



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The Pentacon is one of the world's finest cameras. Beautifully designed and sleek in appearance, the Pentacon is a delight to own, a pleasure to use. The popular single-lens, reflex system gives you the exact picture you see in the viewfinder. The large, brilliant, prism finder permits exact picture composition and eye-level focusing, furnishing an upright image, sides unreversed.

Pentacon with	Total	10% Down
50-mm., f/2.8 fully automatic Westanar	\$249.50	\$24.95
58-mm., f/2 preset Biotar	249.50	24.95
50-mm., f/1.5 preset Angenieux S21	299.50	29.95
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Set of 3 extension tubes	15.00	
Microscope adapter	25.00	

LENSES FOR PENTACON, CONTAX-S, CONTAX-D LISTED IN OPPOSITE COLUMN

DOWLING'S FIFTH AVENUE IS YOUR HEADQUARTERS FOR FINEST SINGLE-LENS, REFLEX CAMERAS THE LATEST, MOST ADVANCED EQUIPMENT CAN BE YOURS NOW AT LOWEST PRICES IN YEARS

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TRADE-INS ARE WELCOMED. OUR TOP ALLOWANCE MAY MORE THAN COVER YOUR DOWN PAYMENT.

The amazing 35-mm., single-lens, reflex 1955 PRAKTIKFLIX FX offers you great value at a phenomenal, low price.



The Praktiflex FX offers exceptional value indeed! It has lens interchangeability, built-in flash and a focal plane shutter with speeds ranging from 1/500 to 1/2 second and bulb.

Praktiflex FX with	Total	10% Down
50-mm., f/2.8 Isco Westar	\$ 99.50	\$ 9.95
58-mm., f/1.9 preset Primoplan	139.50	13.95
50-mm., f/2.8 fully automatic Westanar	139.50	13.95
50-mm., f/2.8 preset Zeiss Tessar	139.50	13.95

SPECIAL OFFER FOR LIMITED TIME ONLY. Save \$30.65 on a Praktiflex FX; 50-mm., f/2.8 Westar lens; 105-mm., f/4.5 telephoto; a leather eveready camera case; and Praktiflex flashgun for \$139.50 or \$13.95 down. (List \$170.15). The renowned 50-mm., f/3.5 Zeiss Tessar can be substituted for the Westar for \$30 more. Leather eveready camera case, \$10.95. Zeiss Prism Viewfinder, \$29.95. Set of 3 extension tubes, \$25.00. Microscope adapter and 2 extension tubes, \$25.00. LENSES FOR PRAKTIKFLIX LISTED BELOW



The sensational, revolutionary 35-mm., single-lens, reflex 1955 AUTOMATIC EXAKTA VX with fully automatic lenses, the most important photographic advance in recent years, is now available from Dowling's

If there ever was a camera that contained everything anyone could want, the new 35-mm. Automatic Exakta VX is it! The camera comes with the long-awaited, superb, fully automatic preset diaphragm lenses that have advanced single-lens, reflex photography far beyond previous levels. The fully automatic lens speeds picture taking and eliminates the bother of closing the lens manually after focusing. One pressure of the release button automatically closes down the lens diaphragm to a preset aperture and releases the shutter at the same time. The Automatic VX also incorporates other body refinements: an improved film-advance, shutter-cocking, and exposure-counter mechanism; redesigned rewind mechanism for easier operation; improved shutter mechanism so that exposures can be made with waist-level finder hood folded; new shutter lock to prevent accidental exposure. The Automatic VX also has all the other invaluable Exakta advantages that make the camera the most versatile in the world, such as the single-lens, reflex system that gives you the exact picture you see; interchangeability of lenses and viewfinders; focal plane shutter; 29 speed settings ranging from 1/1000 to 1/2 seconds; coupled film transport and shutter cocking; cartridge-to-cartridge film feed; and a built-in knife.

Automatic Exakta VX with lenses indicated below	Waist-level viewfinder		Split-image Pentaprism	
	Total	10% Down	Total	10% Down
50-mm., f/2.8 fully automatic Isco Westanar	\$239.50	\$23.95	\$296.50	\$29.65
50-mm., f/1.9 fully automatic Schneider Xenon	349.50	34.95	399.50	39.95
50mm., f/3.5 Zeiss Tessar	139.50	13.95	259.50	25.95
50-mm., f/2.8 preset diaphragm Zeiss Tessar	259.50	25.95	316.50	31.65
58-mm., f/1.9 preset Meyer Primoplan	269.50	26.95	326.50	32.65
75-mm., f/1.9 preset Meyer Primoplan	299.50	29.95	356.50	35.65
58-mm., f/2 preset diaphragm Zeiss Biotar	335.00	33.50	392.00	39.20
50-mm., f/1.5 preset diaphragm Angenieux S21	359.50	35.95	416.50	41.65



The famous, 35-mm., single-lens, reflex 1955 EXA is a streamlined version of the Exakta.

Now you can have all the advantages of a 35-mm., single-lens reflex in a camera so simple to operate even a child can get wonderful pictures. It is the ideal camera for the Sunday photographer, for carrying in a purse or pocket, for anyone who wants professional results without learning technique, for a photographer who wants to "grow up" to an Exakta, for men, women and child.

Exa with waist-level finder and	Total	10% Down
50-mm., f/2.8 Westar	\$ 85.00	\$ 8.50
50-mm., f/3.5 Zeiss Tessar	105.50	10.55
50-mm., f/3.5 preset Tessar	145.50	14.55
50-mm., f/2.8 fully automatic Westanar	129.50	12.95
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50-mm., f/2.8 Isco Westanar	\$ 69.50	\$ 6.95
50-mm., f/1.9 Schneider Xenon	169.50	16.95

WIDE-ANGLE LENSES		
	Total	10% Down
28-mm., f/3.5 Angenieux Retrofocus R11	120.00	12.00
35-mm., f/2.5 Angenieux Retrofocus R1	99.50	9.95
40-mm., f/3.5 Zeiss Tessar	75.00	7.50
40-mm., f/3.5 Steinheil Cassaron	49.50	4.95
40-mm., f/4.5 Meyer Helioplan	49.50	4.95

LONG FOCAL LENGTH LENSES		
	Total	10% Down
85-mm., f/2.8 Steinheil Culminar	65.00	6.50
90-mm., f/2.5 Angenieux Y1	84.50	8.45
100-mm., f/2.8 Meyer Trioplan	75.00	7.50
135-mm., f/2.5 Angenieux P2	169.50	16.95
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400-mm., f/5.5 Meyer Tele-Megor	199.50	19.95

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50-mm., f/1.9 Schneider Xenon with click stops	120.00	12.00
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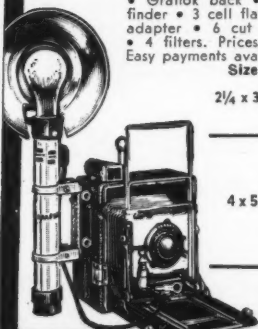
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2 1/4 x 3 1/4	101mm Ektar f/4.5 (1/800 sec.)	\$308	\$273		
	105mm Schneider Xenar f/3.5	315	277		
	105mm Tessar f/3.5	323	286		
	105mm Ektar f/3.7	325	289		
4 x 5	135mm Schneider Xenar f/4.7	307	265		
	135mm Optar f/4.7	322	278		
	127mm Ektar f/4.7	322	278		
	135mm Tessar f/4.5	337	297		
	150mm Tessar f/4.5	347	304		
	150mm Schneider Xenar f/4.5	347	304		
	152mm Ektar f/4.5	343	303		
	135mm Schneider Xenar f/3.8	353	313		
	150mm Tessar f/3.5	408	364		

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Elmar-M coated 90mm f/4.0 lens (standard mt.) 93.00 Cash or 9.30 Down
Elmar-M coated 90mm f/4.0 lens (collapsible) 150.00 Cash or 15.00 Down
Hektor-M coated 135mm f/4.5 lens 141.00 Cash or 14.10 Down
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New full synchro models! IIA with Sonnar coated f/2.0 lens \$336. Cash or \$33.60 Down; or with Sonnar coated f/1.5 lens \$367. Cash or \$36.70 Down. For Contax IIIA with built-in exposure meter add \$45. Cash or \$4.50 Down.

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new 1955 Contaflex



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1955 Linhof Super Technika Cameras



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1955 POLAROID Land Cameras



NEW Polaroid Highlander \$69.95 Cash or \$6.95 Down. Also: Speedliner \$89.75 Cash or \$8.97 Down. Deluxe Pathfinder with coupled rangefinder \$249.50 Cash or \$24.95 Down.

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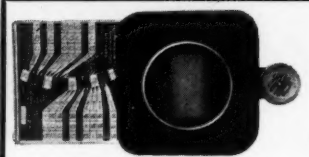
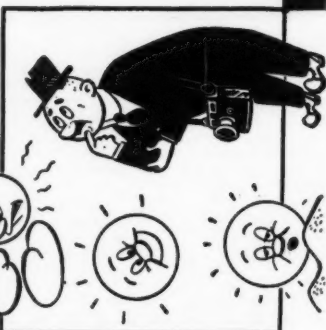
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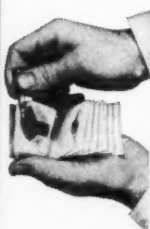
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COFFEE BREAK with the editors

THIS MONTH'S COVER • • •

You're liable to develop a bad case of eyestrain if you insist on viewing your checker games from the angle portrayed by Venetia Stevenson. Photographically, however, we found it rather pleasing. The ever inventive Peter Gowland notes that he used 5 x 7 Ektachrome, two Heiland Strobonar IV electronic flash units, two extensions. The key light was four feet from the model, the fill-in about five feet, and the background and hairlights about 4 ft. each. Exposure was f/11.

AND LAST MONTH'S • • •

We went to press last month almost sadly. The beautiful young lady on the cover was nameless—at least *we* didn't know her name. For those who find this



'tis Lucy Marlow.

bit of technical information necessary, we make amends by informing you she is Lucy Marlow and can be seen in the Warner Bros. picture, *A Star is Born*.

PERHAPS, BUT • • •

Man Ray, famous photographer and artist, was quoted in *Time*:

"Many photographers consider themselves artists. In my opinion, 99 percent credit should go to Mr. Zeiss and Mr. Eastman and one percent to the man who happens to stand behind the camera."

HAPPY RETURN • • •

Two years or so ago, we became highly enthusiastic about the work of a young photographer, Harold Feinstein. We printed a goodly number of his pictures. Just as he was beginning to roll in free-lance photography, he found himself in the Army. This month, *MODERN* welcomes Feinstein back. On assignment, he has created for the Photo Course (pages 90 to 97)



SYDELLE FEINSTEIN

Feinstein—return to free-lance.

what we think is really an outstanding group of photographs illustrating problems and solutions of speeds, apertures, focusing and depth of field. In future issues you'll see more of Feinstein's work.

HAVING A VIOL TIME • • •

About six months ago a young violinist came into the office to show some 35mm color slides he'd taken under very unusual conditions. Obviously, he had talent with the lens as well as with the bow, so we asked him to go back and try some more of the same. He did, and we liked it, and you can see Joseph Siegelman's candid indoor color on page 78. Nicest thing, however, was that just as we were going to press we got a news release that this young man had won the 1954 Graflex-INP Fellowship in photo-journalism. So, he spent the week of Sept. 13 working with INP cameramen, darkroom specialists and editors in New York City and had quite a time, too.

(Continued on page 16)



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55mm f2.8 Sonnar e. Tele.	248.00	97.00	70.00	
85mm f1.5 Summaron e.	360.00	186.00	130.00	
90mm f4 Elmar e.	90.00	59.00	40.00	
125mm f2.8 Hektor e.	147.00			
135mm f4.5 Hektor e.	135.00	89.00	75.00	
135mm f3.5 Nikkor e.	135.00	75.00	55.00	
135mm f4.5 Sonnar e.	150.00	88.00	70.00	
200mm f4.5 Telyt e.	156.00	104.00	75.00	

Lenses for EXAKTA, CONTAX D, PRAKTIKA, PENTACON				
	New	Used	Trade-In	
28mm f3.5 Angenieux e.	\$120.00	\$ 79.00	\$ 60.00	
35mm f2.5 Angenieux e.	99.50	61.00	50.00	
50mm f1.5 Angenieux Pre-set e.	165.00	109.00	85.00	
50mm f1.9 Xenon Auto e.	169.50	129.00	90.00	
58mm f2 Biotar preset e.	125.00	68.00	50.00	
58mm f1.9 Primoplan e.	121.00	44.00	30.00	
75mm f1.5 Biotar e.	94.50	98.50	90.00	
90mm f2.5 Angenieux e.	84.50	59.50	40.00	
90mm f1.8 Angenieux e.	149.50	102.00	75.00	
135mm f4.5 Steinheil e.	75.50	49.50	30.00	
135mm f4.5 Steinheil e.	60.00	39.50	25.00	
180mm f5.5 Tele Xenar e.	82.75	54.50	40.00	
180mm f2.8 Zeiss Sonnar preset.	115.75	72.50	55.00	
240mm f5.5 Tele Xenar e.	124.25	83.00	65.00	
300mm f5.5 Tele Xenar e.	124.25	83.00	65.00	
400mm f5.5 Tele Xenar e.	199.50	137.00	100.00	

ACCESSORIES FOR IMPORTED CAMERAS				
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Leitz B.C. Flashgun	24.00	18.00	12.00	
Leitz Mirror Reflex Housing	102.00	69.00	50.00	
Zeiss Revolv. Univ. Finder	90.00	44.50	30.00	
Zeiss Contameter Close-Up	81.00	43.00	30.00	

LEICA CONTAX NIKON CANON				
	New	Used	Trade-In	
Canon IV S 2.8 f1.5 Sonnar e.	\$284.00	\$167.00	\$130.00	
Contax III f2 Sonnar	99.00	80.00	60.00	
Contax III f2 Sonnar	336.00	174.50	125.00	
Contax IIIA f2.8 Sonnar e.	367.00	189.50	150.00	
Contax IIIA f2.8 Sonnar e.	381.00	198.50	150.00	
Contax IIIA f1.5 Sonnar e.	412.00	234.00	170.00	
Leica Std. f3.5 Elmar	39.00	30.00	20.00	
Leica IIIA f2.5 Elmar	86.00	65.00	50.00	
Leica IIIIC f3.5 Summar	82.50	70.00	50.00	
Leica IIIIC f2.5 Summar	126.00	100.00	75.00	
Leica IIIIF f3.5 Elmar e.	177.00	127.00	95.00	
Leica IIIIF Body e.	180.00	129.00	100.00	
Leica IIIIF f3.5 Elmar e.	237.00	152.00	120.00	
Leica IIIIF f2.5 Summicron e.	286.50	174.00	150.00	
Leica IIIIF f2.5 Summicron e.	336.00	198.00	170.00	
Leica IIIIF f1.5 Summicron e.	357.00	219.00	185.00	
New f2 Exposure Leica	189.00	120.00	90.00	
Nikon f2 Nikkor e.	269.00	140.00	110.00	
Nikon f1.4 Nikkor e.	299.50	168.00	140.00	

35MM SINGLE LENS REFLEX				
	New	Used	Trade-In	
Alpha 5 f1.9 Xenon e.	\$359.00	\$229.00	\$150.00	
Exa f2.8 Westar MX e.	85.00	47.00	35.00	
Kine Exakta f3.5 Tessor	119.00	84.00	60.00	
Kine Exakta II f2 Biotar	119.00	70.00	50.00	
Exakta Vx f3.5 Tessor MX e.	199.00	134.00	100.00	
Exakta Vx f2.8 Tessor pre-set MX e.	259.50	157.50	120.00	
Exakta Vx f2.8 Tessor pre-set MX e.	335.00	173.50	145.00	
Contaflex f2.8 Tessor Auto RF e.	169.00	98.00	85.00	
Contaflex D f2 Biotar pre-set e.	119.00	80.00	60.00	
Pentacore f2.8 Westar Auto e.	189.00	119.00	90.00	
Pentacore f2 Biotar pre-set e.	249.50	129.00	115.00	
Rectaflex f2 Xenon RF e.	295.00	137.50	90.00	
Rectaflex f2.8 RF e.	349.00	169.00	120.00	

35MM CAMERAS				
	New	Used	Trade-In	
Kodak Signet f3.5 Ektar RFC e.	\$ 87.50	\$ 49.00	\$ 40.00	
Kodak Town & Country f3.5 RF case & flash	75.00	49.00	35.00	
Minox 1113 chain & case	139.50	95.00	70.00	
Minox II f3.5 e.	49.50	35.00	25.00	
Mercury II f2.7 e.	41.50	19.50	15.00	
Robot II f2 Biotar Rap Seq.	89.50	54.00	35.00	
Robot IIA f1.9 Xenon Rap Seq. e.	89.50	54.00	35.00	
Robot Star f1.9 Xenon Rap Seq. e.	127.50	79.50	65.00	
Revere Stereo f3.5 RF e.	174.50	79.50	65.00	
Stereo Realist f3.5 RF e.	159.00	70.00	50.00	
Voigt Prominent f1.5 RF MX e.	270.00	154.00	125.00	
Voigt Vito II f3.5 e.	54.50	32.50	25.00	

2 1/2x2 1/2 REFLEX CAMERAS				
	New	Used	Trade-In	
Anasco Auto Reflex f3.5 MX e.	\$189.50	\$ 87.50	\$ 57.00	
Ciroflex D f3.5 e.	75.00	47.50	30.00	
Ciroflex E f3.5/400 e.	99.50	59.50	40.00	
Graflex 22 f3.5 C e.	93.00	58.00	45.00	
Hasselblad f2.8 Ektar f1000 e.	379.50	234.00	185.00	
Ikkoflex IIA f3.5 Tessor e.	159.00	105.00	80.00	
Ikkoflex IIA Auto f3.5 Tessor MX e.	159.00	105.00	80.00	
Kodak Reflex f1.5 e.	39.00	25.00	20.00	
Kodak Reflex II f3.5 e.	59.00	40.00	30.00	
Ricohflex V f1.5 e.	36.00	25.00	18.00	
Rolleicord II f3.5 Triotar.	49.00	30.00	20.00	
Rolleicord III f3.5 Xenar e.	69.50	50.00	40.00	
Rolleicord IV f3.5 Xenar MX e.	149.50	89.50	60.00	
Auto Rollei f3.5 Tessor	99.00	70.00	50.00	
Auto Rollei f1.8 f3.5 Xenar e.	99.00	70.00	50.00	
Auto Rollei f1.8 f3.5 Tessor e.	109.00	80.00	60.00	
Auto Rollei f1.8 f2.8 Tessor e.	159.00	125.00	100.00	
Auto Rollei f1.8 f1.5 Xenar MX e.	234.50	147.00	120.00	
Auto Rollei f1.8 f1.5 Xenar MX e.	234.50	147.00	120.00	
Auto Rollei f1.8 f1.5 Xenar MX e.	309.00	199.00	150.00	

ROLL FILM CAMERAS				
	New	Used	Trade-In	
Anasco Speeder f4.5 e.	\$ 36.50	\$ 22.50	\$ 15.00	
Kodak Chevron f3.5 RF 800 MX.	139.50	143.00	105.00	
Kodak Medalist I f3.5 Ektar.	69.00	69.00	45.00	
Kodak Medalist II f3.5 Ektar.	117.00	117.00	80.00	
Polaroid Highlander	69.95			
Polaroid Land e.	89.75	47.50	40.00	
Polaroid Pathfinder f4.5 RF e.	249.50	167.50	130.00	
Super Ikona A f3.5 Tessor RF e.	102.00	57.00	40.00	
Super Ikona B f2.8 Tessor RF e.	145.00	88.00	70.00	
Super Ikona C f2.5 Tessor RF e.	172.00	109.00	85.00	
Super Ikona D f2.5 Tessor RF e.	114.00	69.00	60.00	
Voigt Bessa II f3.5 RF MX e.	124.50	69.00	45.00	

PRESS CAMERAS				
	New	Used	Trade-In	
23 Ann. Graphic RF f4.5 lens.	\$ 87.50	\$ 65.00		
45 Ann. Graphic RF f4.7 lens.	109.00	90.00		
214x314 Century Graphic f4.5 e.	111.50	67.00	50.00	
314x414 Super D Graflex f4.5 Ektar Auto	269.50	139.00	90.00	
4x5 Super D Graflex f5.6 Ektar Auto Dia e.	279.50	144.00	110.00	
4x5 Linhof Super Tech RF f4.5 MX.	359.75	228.00	180.00	
214x314 Pacemaker Speed f4.5 KRF e.	313.95	148.00	120.00	
314x414 Pacemaker Crown f4.7 KRF e.	267.45	147.00	120.00	
34 Ann. Graphic f4.7 KRF	94.00	65.00	45.00	
4x5 Pacemaker Crown f4.7 KRF e.	271.45	118.00	100.00	
4x5 Pacemaker Speed f4.7 KRF e.	315.45	144.00	120.00	

SLIDE PROJECTORS				
	New	Used	Trade-In	
Ampromatic 500 W. Automatic case e.	\$ 84.50	\$ 49.50	\$ 40.00	
Argus PB 300, case e.	48.50	27.50	20.00	
Brumberger Fleetwood, 300 W 2 1/4 e.	69.50	42.50	30.00	
Gedag Monumatic 300 W. e.	58.50	29.00	25.00	
Gold Reflex 300 W. case 2 1/4 e.	66.50	48.50	35.00	
Kodastide Merit 150 W.	26.10	16.50	10.00	
Kodastide Highlux III 300 W case e.	56.50	38.50	25.00	
Kodastide Table Viewer DL	97.50	67.50	45.00	

	New	Used	Trade-In	
Kodastide Table Viewer 4x	37.50	27.00	20.00	
LaBelle 55 Automatic 500 W.	96.00	56.00	45.00	
LaBelle 75 Auto Remota 500 W case e.	154.95	95.50	75.00	
TDC Showpak 300W case e.	52.50	31.00	25.00	
TDC Mainliner 300W Semimatic e.	59.50	33.50	28.00	
TDC Model D 300W Semimatic	99.50	59.50	32.00	
TDC Streamliner 500 W Semimatic e.	75.00	49.50	40.00	
TDC Duo 300W 2 1/4 e.	67.50	39.50	30.00	
TDC Projector-View 300W e.	77.50	48.50	40.00	
TDC Stereo Projector 500W e.	169.50	115.00	90.00	
Viewlex V331 300W Auto e.	67.00	41.50	30.00	
Viewlex V351 500W e.	79.95	47.50	35.00	

8MM CAMERAS				
	New	Used	Trade-In	
B&H 220 f2.5 e.	\$ 49.95	\$ 30.00	\$ 25.00	
B&H 134V f2.5 e.	89.95	49.95	45.00	
B&H 134TA f1.9 Tur e.	159.95	99.50	75.00	
B&H 172 R f1.9 Mag e.	164.95	102.50	80.00	
B&H 172 A f1.9 Mag Tur e.	199.95	119.95	95.00	
Bolex B8 f2.8 Yvar Tur e.	119.50	79.50	65.00	
Bolex H8 Leader f1.9 Tur e.	259.50	159.00	130.00	
Bolex L 8 f2.8 Yvar e.	89.95	59.50	45.00	
Bolex 3mm Fanciner f2.8 e.	79.50	47.50	35.00	
Kodak Brownie f1.9 e.	46.75	31.95	25.00	
Cine Kodak Reliant f2.7 e.	84.50	52.50	40.00	
Cine Kodak Magazine f1.9 e.	149.50	89.50	70.00	
De Jur Citation f2.5 e.	77.50	59.00	45.00	
De Jur Embassy f2.5 Mag e.	106.95	69.00	55.00	
De Jur Fadematic f1.9 e.	149.50	93.50	75.00	
Keystone K-32 Olympic f2.5 e.	79.95	47.50	35.00	
Keystone Bel Air f2.5 Mag e.	89.50	52.00	40.00	
Revere 88 f2.5 e.	74.00	39.50	25.00	
Revere 99 f2.8 Tur e.	99.50	54.50	40.00	
Revere 99 f2.5 e.	87.50	46.50	35.00	
Revere 84 f1.9 Tur e.	147.50	79.00	75.00	
Revere 40 f2.5 Mag e.	99.50	54.50	40.00	
Revere 44 f1.9 Mag Tur e.	114.95	64.50	50.00	
Revere B61 f1.9 Mag e.	137.50	81.50	60.00	
Revere B63 f2.8 Mag Tur e.	142.50	84.00	65.00	

8MM PROJECTORS				
	New	Used	Trade-In	
Ampro Futurist 750W case.	\$149.95	\$ 97.00	\$ 65.00	
B&H 221 500 W Case	99.95	55.75	40.00	
B&H 253 Monterey 500 W Case	114.95	63.75	50.00	
B&H Regent 500 W Case.	179.95	105.50	85.00	
De Jur 750 W Case	159.50	84.50	75.00	
Keystone K70C Brightbeam 500 W Case.	79.50	49.50	40.00	
Keystone K68 750 W Case	127.50	71.00	60.00	
Keystone K109 750 W Splicer Case.	159.90	99.50	80.00	
Kodak Brownie 300W case	62.00	42.00	35.00	
Revere 850 500 W Case	124.50	59.75	50.00	
Revere 90 750 W Case	159.50	86.00	70.00	



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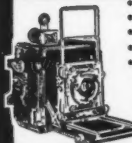
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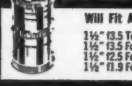
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Contax III f2 Zeiss Sonnar (Exp. Meter)... 109.50
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16mm x 50' mag.	8.95	8.55	—
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35mm x 20 exp.	2.70	2.00	2.00
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1955 dated, fast, fine grain, panchromatic ASA 50

Prices include new fast processing service.

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8mm x 400' dble.	\$4.95
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SIZE	34 Roll Container	27 Roll Container	15 Roll Container
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16mm x 25'	\$ 8.95	\$ 4.95	\$ 2.75
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16mm 100 ft. roll (Processing Incl.)	\$5.95
8 x 10 Ansco Color Sheet film, 10/53	3.95

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5 1/4 inch x 20' (Makes 60 sh. of 4 x 5)	\$ 6.95
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Box 25 8 x 10 Sheets	2.98
LINAGRAPH Ortho 35mm x 100'	98c ea.
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KODAK XX 514 x 9'	2 for 1.00
514 x 50'	2 for 1.00
514 x 100'	98c
514 x 100'	1.98

Special! Movie Film!!

16mm x 100'—B&W ASA 10, proc. incl.	\$2.25 ea.
8mm x 25' dble.	\$1.00, Proc. incl.
8mm x 25' dble. on camera spool ASA 100	4 for 1.00

• Weston 50 2 1/4 x 3 1/4 Dover, dtd. 12/53, for \$1.29

• Kod. 4 x 5 Infra Red, 25 sh., for \$3.50

• 16mm x 50' mag. O.D. SUPER XX KODAK proc. incl.

• Ansco 35mm Paper Mounts

• Daylight BULK FILM LOADER & 5 cartridges—\$4.95

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COFFEE BREAK

(Continued from page 12)

LEARNING TO SEE . . .

There are two types of photographers. Those who collect equipment and those who take pictures. The few who do both are the fortunate. Among these is Samson Raphaelson, who also has the gift of intelligent conversation. Ask most photographers why they shot a certain picture. The answer is apt to be quite confusing if not downright misleading. Raphaelson knows, re-



HERBERT KEPPLER

Raphaelson—Leica plus conversation.

members and can tell you, beginning on page 64.

What equipment has he used? Oh, he owned a Leica. He traded it in for an Exakta with five lenses. He acquired a 2 1/4 x 3 1/4 Linhof—and a Hasselblad. When last seen he was carrying a Leica M3 with a 90mm Elmar lens.

PROPER EXPOSURE . . .

We repeat the following story which appeared recently in Art Buchwald's column in the *New York Herald Tribune*. We don't necessarily believe it's true. It might have happened to two other photographers—or two other people who never took a picture, but . . .

Life photographers Dmitri Kessel and Tom MacAvoy were talking together. Said Kessel:

"I was walking on the Bois de Boulogne when I saw a bundle of rags on a park bench. I went over and discovered it was a woman; and when I spoke to her, she said she was once a countess, one of the most beautiful women in Paris. But she lost all her money and now she was forced to sleep on a bench in the Bois de Boulogne."

"The poor thing," said MacAvoy. "What did you give her?"

(Continued on page 18)



99.7% pure!

It doesn't float and it isn't soap, but truly ENTECO Filters are the purest of them all! You can't play fast and loose with color. If your filter's transmittance is off by more than 5% it shows. In color you just don't have the freedom you do with black-and-white. So for heaven's sake play safe when you go out to shoot color. Be sure you're armed with ENTECO—the only filter with virtually perfect light transmittance.

We asked an independent testing laboratory* to plot transmittance curves on three Type A (85) filters, each made by one of the leading filter manufacturers. Compared with the standard established by a leading film maker, the average transmittance of ENTECO's Type A was 99.7%. Brand Y 91.5%, Brand Z was 72.5%.

Don't blame yourself if the fault is in the equipment! Go out with an ENTECO Filter, friend. Then, you're master of the situation.

You NEED Enteco Data Sheets with their complete and current information on Filters, Lens Attachments, Polarizers. Send a postcard today and get the entire set ABSOLUTELY FREE!

Say ENTECO! The cost is so little, you might as well have the best.

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BRUMBERGER BULLETIN



The increasing popularity of Stereo Photography makes the Brumberger Stereo Viewer the ideal gift for that Stereo fan you know. It's the best battery operated Stereo Viewer under \$15.

When we first came out with the original model we knew we had the finest in the field, but in line with our policy of giving even better values, we have constantly been improving it for the past 4 years. Made of practically unbreakable polystyrene to withstand the constant handling it will be sure to get, and with precision ground lenses and a built-in light intensifier that distributes the light equally to each side of your Stereo pair, the Brumberger Stereo Viewer at only \$9.95 is really **SOLID VALUE**.

★ ★ ★ ★

If you, or someone you know is really going in for Stereo in a big way, you'll want to know more about our Stereo files. All steel, they're portable, safe, and convenient. Priced from just \$2.95 these files hold upwards of 50 metal and glass mounts plus a viewer. Naturally there are index cards and numbered strips for instant identification and location of any mount. And say, these files have really been put to work by ambitious salesmen of heavy equipment. They can't lug a bull-dozer into a customer's office, but they can show their entire line in their natural three dimensions if they've got Stereo pairs of them, and keep them in an easy to carry Brumberger Stereo file.

★ ★ ★ ★

If you're a color slide fan, Brumberger projectors are your best buy. We've got one to fit every need, and every pocket-book:

The new **ROCKET** is an innovation in color slide projection. An all-steel 200 watt 2x2 slide projector with a fine Anastigmat lens, and a brilliant spotlighting condenser system. Blower cooled, too! The **ROCKET** is built into its own handy carrying case, included in the low price of only \$39.95.

The Brumberger **RIVIERA** is a 300 watt blower cooled slide projector that will take any size color slide—35mm., Bantam, 2 1/4 square, and even single frame of Stereo! The finest, precision built projector you can buy at any price, the **RIVIERA** is just \$59.50.

The Brumberger **AUTO-MAT** is the projector for you color slide fans who don't like to work too hard. It's an automatic slide projector for 2x2 cardboard slides. 300 Watt! Jet Blower cooled! 5", f4 Anastigmat lens. The **AUTO-MAT** comes equipped with Airequip Automatic Slide Changer and 1 magazine for 36 slides, and sells for just \$70.50.

★ ★ ★ ★

Just received another letter—this one from Iceland, praising the Brumberger projector for keeping slides so cool. It may seem odd to you that we're proud of this, because Iceland is a pretty cold place, anyway. But whether it's Iceland or Africa, the temperature of a projector bulb is always 485°, and only in a Brumberger Projector is that temperature reduced to less than body temperature, 98.6°, at the slide carrier.

★ ★ ★ ★

For more information on all of Brumberger's Solid Values, write today for your Free Photographic Gift Catalog.

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Choose from
the most
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SLIDE BINDERS

All steel with glass, to protect your valuable color slides. Simple snap assembly. Round corners.

	2 x 2 (35mm)	
#1156 Box of 20.....	\$1.79	
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SLIDE FILES

Perfect protection and compact, convenient filing. All steel construction. Numbered index.

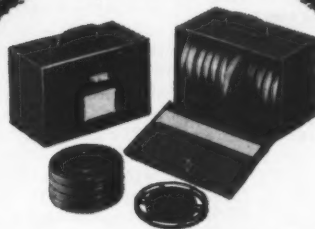
	FOR 2 x 2 BINDERS			
File #	Metal	Cardboard	Price	
1050	50	100	\$1.98	
1150	150	300	\$2.95	
1149	330	660	\$3.49	
	FOR 2 1/4 sq. Transparencies			
1100	100	200	\$3.95	

SLIDE VIEWER—For all slide mounts from 2x2" to 2 1/4" sq. Brilliantly illuminates and enlarges your slides. Built-in adapter automatically centers every slide. Electrically operated. Complete with bulb and 6 ft. cord.

#1225 VIEWER.....\$6.50

Be sure to ask your dealer to show you Brumberger's complete line of binders for BANTAM and STEREO slides, and over 60 Files, Cabinets and Housings for storing both your still and stereo slides.

MOVIE EQUIPMENT



Only Brumberger has the DeLuxe Reel Chest with the exclusive Fingertip action that rolls out your selected film at the touch of a finger. See the entire line of Brumberger Movie Equipment that includes our all-steel reels and cans, and the new Economy Reel Chests.

REEL CHESTS

Capacity	DeLuxe	Economy
12-8mm 200' cans*	\$6.50	\$3.25
12-8mm 300' cans	\$7.50	\$3.95
12-8mm 400' cans*	\$7.95	\$3.95
9-16mm 400' cans	\$7.50	\$3.95

REELS & CANS

Size	Reel/Can
8mm-200'	.45
8mm-300'	.55
8mm-400'	.55
16mm-200'	.45
16mm-400'	.55

*Ideal for storing tape recorder reels. Guard against loss, damage, or accidental erasure.

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COFFEE BREAK

(Continued from page 16)

"Well it was sunny, so I gave her f/11 at 1/100th sec."

ON COLOR . . .

We'd like to call your attention especially this month to Lloyd Varden's column, *What's Ahead?* (page 54). With Ektacolor Roll Film here and Ektachrome 35mm film maybe on the way, Varden tells you just which way the color wind is blowing, discusses the possibility of the photographer making his own color prints on paper.

USING PROPS PROPERLY . . .

There used to be an old law among veteran newspaper photographers that when there were no news pictures, you went out and created them.

When Howard Hopkins went aloft in a hired plane last July 4 to get a picture for the Tulsa World of a traffic jam, he didn't have the wildest idea of taking the ancient wisdom too seriously.

So the plane ran out of gas. And it crash landed at the intersection of two highways. A terrific tieup of automotive traffic occurred. Did Howard Hopkins make the most of his golden opportunity? Apparently not. He had been taking pictures of the crash landing. He was out of film.

COMING NEXT MONTH . . .

• *Glamour is magic*, says Peter Basch. "Beauty is truth", says Herman Leonard—and here is the basis for a text and picture controversy by two top flight photographers of the face.

• *Why Use Multiple Flash?* The third and concluding article in the current series on flash photography. This one discusses techniques and reasons for using multiple flash.

• *Photo Course*. All about exposure. A simple approach to a complicated subject. How to get the best results from proper exposure even if you don't develop your own film. Typical situations—over contrasty bright days, grey days, rainy days.

• *The Pure Colors of Winter*. How to get special drama in winter photography shown by outstanding color photographs with one color, one mood.

• *How to Make Money in Pinup Photography*. Condensation of a chapter from the new Eugene Hanson book on *How To Make Money in Photography*.

why . . .

... are so many photographers switching to this newest precision speed light?

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The Portable SPEED LIGHT
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homes, offices

Photographers everywhere are discovering how dependable a good speed light can be as they switch to Megalume 1. Produced by a company with more than 40 years' experience in making the highest quality electronic and communications equipment for the Armed Forces, Megalume makes no compromise with quality for the sake of price in a competitive market.



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Kodak 35 RF, ctd. 3.5, Synchro, like new	39.50
Retina IA, ctd. Xenar 2.8, MX, like new	59.50
Bolex B-22 Setomatic ctd. 3.2 Synchro, used	59.50
Robot II, ctd. Xenon 1.9, Synchro, like new	59.50
Kodak Stereo, coated 3.5, Synchro, like new	65.50
Contessa, T-ctd. Tess. 2.8, MX, like new	85.00
Vito III, ctd. Ultron F:2, MX, NEW	95.00
Practica FX, T-ctd. Tess. 2.8, preset, Syn. NEW	95.00
Revere "33" Stereo, ctd. 3.5, Synchro, like new	125.00
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Fulura 5, ctd. Prilux 1.9, MX, like new	109.50
T-ctd. Biotar 1.5, 75 mm f. Nine Ex., like new	225.00
T-ctd. Tessar 3.5, 165 mm f. Nine Ex., like new	225.00
T-ctd. Sonnar F:4, 300mm, preset f. Nine, NEW	49.50
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For Red Dial model with Selftimer add.	69.50
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Ctd. Serear F:2, 85 mm, chrome, like new	149.50
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Bolex H-16 Deluxe, ctd. 1.9, used	249.50
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Kodak W.A. 2.7, 15 mm lens, like new	35.00
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Revere 85 Deluxe, 8 mm Proj., 500 W., i. n.	79.50
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Single-window rangefinder-viewfinder—life-size image. Automatic compensation for parallax. Universal viewfinder adjusts automatically with lens change.

Faster lens change with new type mount.

Rapid film advance—without moving the camera from eye.

Coupled lightmeter (optional)—automatically sets speed.

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LEICA II A fine camera at an attractive price, the popular II has speeds from 1/25 to 1/1000 and bulb. No self-timer, otherwise identical to IIIf.

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LEICA II Inexpensive model with accessory clip for rangefinder, viewfinder. Speeds to 1/500.

LEICA If—with 50 mm. Elmar f/3.5 lens and viewfinder \$132.00

the *Leica* way... *LEICA* lenses

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a 35 mm. Summaron $f/3.5$ wide-angle lens (angle of view 64°). Angle is close to normal observation angle of the human eye. Great depth of field.

35 mm. Summaron.....\$99.00

b 50 mm. Summicron $f/2$ standard lens (angle of view 45°). A new type of optical glass and a new optical design give excellent correction, especially for color and flatness of field. Extremely high degree of resolution and contrast. Unusually versatile.

50 mm. Summicron.....\$156.00

c 90 mm. Elmar $f/4$ medium long focal length lens (angle of view 27°). An outstanding lens for candid shots, scenery and anything else that calls for relatively long focal length.

90 mm. Elmar, collapsible.....\$150.00

d 135 mm. Hektor $f/4.5$ long focal length lens (angle of view 19°). Sharp rendition of finest structural details. Maximum resolution combined with perfect contrast. Excellent performance at full aperture.

135 mm. Hektor.....\$135.00

e 400 mm. Telyt $f/5$ true telephoto lens (angle of view 6°). Visoflex Mirror Reflex Housing—gives a magnification 8 times standard 50 mm. lens. Highest correction.

400 mm. Telyt with screw mounting Visoflex.....\$552.00

f Imarect Universal Viewfinder—The Imarect Universal Viewfinder may be adjusted to all LEICA lenses from the 35 mm. wide-angle lens to the 135 mm. long-focus lens. It fits into the accessory clip of the "f" series LEICAS. Adjustment for parallax is provided.

Imarect Universal Viewfinder.....\$39.00

LEICA lenses available in a screw-mount fitting for "f" model LEICAS or bayonet mount for M-3. Adapters allow use of screw-mount lenses on M-3.

the *Leica* way...

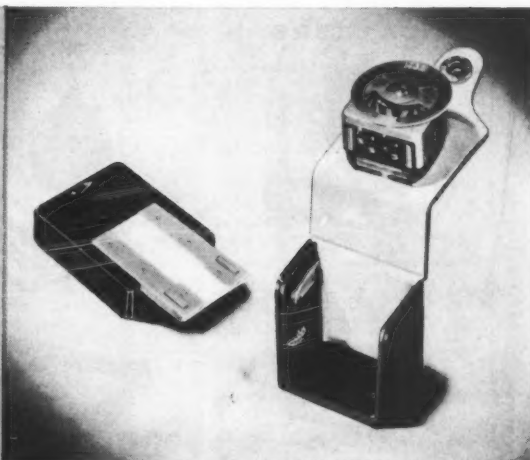
more than a camera and lens

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Ceyoo

Chico

CEYOO FLASH UNIT

Fan-type folding reflector unit, small enough to tuck into your pocket. Gives ample illumination even for wide-angle lens. Will accommodate all size flash bulbs. Has 22½-volt battery-capacitor.

CEYOO flash unit—with connecting cord.....\$24.00

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CHICO flash unit.....\$18.00

new ADOX FILM... especially designed for 35 mm cameras

ADOX black and white ultra-fine grain films—now available for the first time in the U. S.—specifically designed to capture every minute detail gathered by your LEICA lens. It gives you contact-print quality in every enlargement. Extreme thinness of emulsion minimizes loss of sharpness due to light scattering within the emulsion.

ADOX KB-14 (ASA 16 Daylight)—medium speed

ADOX KB-17 (ASA 32 Daylight)—high speed

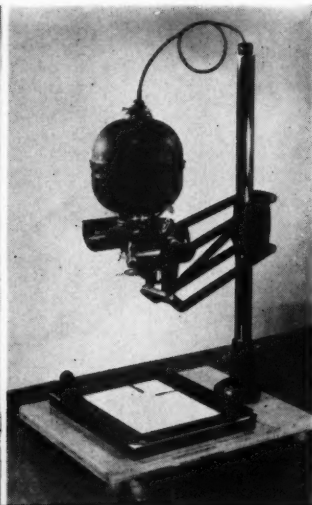
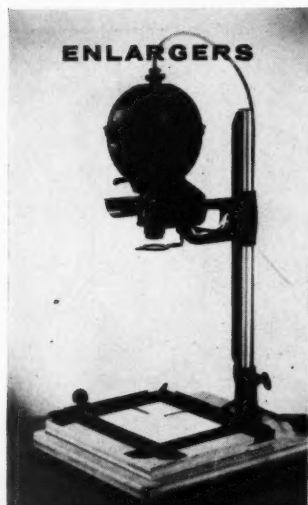
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ADOX film in 36-exposure daylight cartridge.....\$1.45



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SERVICE PHOTO CONTEST REACHES SEMI-FINALS

Semi-final eliminations in the Fifth Interservice Photography Contest were held in Washington, D. C., during the week ending Oct. 1, and winners of the Army, Navy, Air Force, and Marine competitions were announced. All the winners in the separate services, plus a number of other pictures, became entries for the final judging, which will be done at the Pentagon on Nov. 1.

In addition to service recognition and awards, the winners in the upcoming finals will receive their choice of a wide variety of the world's finest cameras and other photographic equipment donated by MODERN PHOTOGRAPHY.

Air Force Finals Winners, B-&W

A 1/c Geo. W. Baumgardner, Far East A.F.

T/Sgt. Guy R. Dyke, Strategic Air Com. Capt. L. R. Cumming, Air Training Com.

Capt. John W. Fippen, USAF Europe M/Sgt. Roger F. Stockard, Air University

M/Sgt. John P. Shewehuk, USAF Europe

T/Sgt. J. K. Akui, West. Air Def. Com. Capt. J. J. Tarsitand, Air Res. Dev. Com.

M/Sgt. H. P. Kohnitz, Air University M/Sgt. Harold S. Gould, Air Def. Com.

Air Force Finals Winners, Color

Capt. C. W. Irish, East. Air Def. Com.

Lt. Col. F. B. Berry, Strategic Air Com.

A 3/c C. H. Barker, Air Res. Dev. Com.

Army Finals Winners, B-&W

Lt. John H. Livingstone, Austria

Maj. Leslie C. Wood, San Francisco

SFC Roger K. Mullis, Far East

Pfc. Robert M. Anderson, L.I. City, N. Y.

CWO Otto Jely, Fort Monmouth

SFC Leroy H. Mueller, Europe

Cpl. Louis H. Sgori, Fort Dix

Army Finals Winners, Color

SFC Fiovo Rossini, Canal Zone.

Lt. James G. Barrows, Fort McPherson

Capt. Thomas P. Cunningham, Chicago

Marines Finals Winners, B-&W

T/Sgt. Robert F. Wheeler, 1st MAC Wing

Maj. Marion D. Bowers, 3rd MAC Wing Lt. Col. Clifton M. Craig, 2nd MAC Wing

M/Sgt. E. J. Dalanka Jr., Air Sta. Miami, Fla.

T/Sgt. Paul A. Keene, 3rd Marine Div. HM3 J. C. Mason Jr., USN, 3rd Marine Div.

Pfc. Ricardo C. Davis, 3rd Marine Div.

Marines Finals Winners, Color

T/Sgt. Roy F. Rhoads Jr., 2nd Mar. Div.

(Continued on page 24)

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Made from factory-fresh brand new Ansco film. Do not confuse our quality reloads with other types offered, that are made from short ends of outdated movie film. Your Money Back If Not Completely Satisfied. Daylight ASA or Tungsten.

20 exp. \$1.50—5 for \$6.95—SAVES YOU 55¢

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Plus X or Super XX

36 exp. rolls 65¢.....5 for \$3.00

20 exp. rolls 45¢.....5 for \$2.00

FAMOUS 35MM ILFORD FILM imported from England

Now you can use the film used by leading press photographers who work under adverse lighting conditions. A panchromatic film of extreme speed, medium contrast and well-grained tone scale. 35MM HP3—36 exp. ONLY \$1.28—3 for \$3.59

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35MM FINE GRAIN DEVELOPING

Superb salon quality prints. 4 day service. Prints enlarged to 3 1/4" x 4 1/4". Glossies on Du Pont Varigam.

20 exp. rolls, \$1.50—36 exp. rolls, \$2.00

ROLL FILM—FINE GRAIN DEVELOPING AND ENLARGING

Fast service, superb salon quality glossy prints

120—12 exp. to 4 1/2" x 4 1/2" prints... \$1.50

120—12 exp. to 3 1/2" x 3 1/2" prints... \$1.15

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The most thrilling way to look at your pictures is on the screen. Now all your friends can see your pictures at the same time. Slides made from any size negative or photo. Specify cardboard mount or film strips. 2¢ per frame from complete 35mm roll unmounted 15¢ mounted. 25¢ ea. from negatives larger than 35mm—40¢ from photos.

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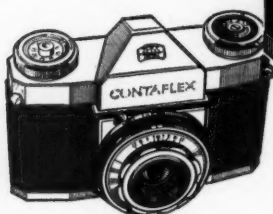
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with interchangeable Zeiss lenses. \$241 up. (case extra)
Contax III-a has built-in exposure meter.



CONTAFLIX

35 mm. single-lens eye-level reflex. Simultaneous rangefinder and ground-glass focusing. F/2.8 Zeiss Tessar lens. Synchro Compur Shutter. Speeds to 1/500 sec. \$169 (case extra)



SUPER IKONTA III

2 1/4 x 2 1/4" auto-focusing rangefinder camera. Synchro Compur Shutter. Speeds to 1/500. With Novar f/3.5 lens, \$96. With Tessar f/3.5 lens, \$120. (case extra)

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Automatic 2 1/4 x 2 1/4" twin-lens reflex with Zeiss Tessar. f/3.5 lens and EXTRABRITE focusing screen. Synchro Compur Shutter. Speeds to 1/500. \$159. (case extra)



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IKOPHOT photoelectric meter calibrated for ASA and DIN. For reflected and incident light. With leather case and metal safety cord, \$28.



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SERVICE PHOTO

(Continued from page 23)

Cpl. Carolyn Griffin, Camp Pendleton
M/Sgt. R. J. Hladilek, Memphis, Tenn.

Navy Finals Winners, B-&W

AM Robert M. Takis, USS Randolph
(he also took second place)
PH3 Richard S. Kraus, SHAPE
PH2 J. A. Morrison, USS Albany
(he also took fifth and ninth places)
TESN John P. Adams, MSTs, Mediterranean
DC3 Wm. J. Sharpton, Charleston, S.C.
Lt.jg Jerome Davis, Charleston, S.C.
PH3 Thomas W. Myers, USS Mt. McKinley

Navy Finals Winners, Color

SO3 Eugene K. Longo, USS Zellers
PH3 Herbert E. Atwell, USS Randolph
BTC William Romano, USS Renshaw

TRI-X, HIGH SPEED FILM, INTRODUCED BY EASTMAN

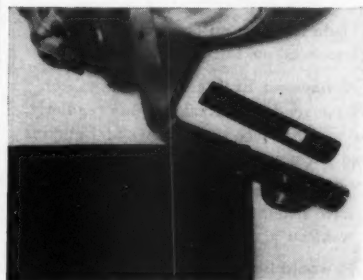
Super speed films for 35mm. roll film and movie cameras are now being manufactured by Eastman Kodak Co. The new line of films, bearing the name Tri-X, is said to have twice the speed of Kodak Super-XX without increase in graininess, exceptional latitude, and the ability to tolerate considerable over-exposure or under-exposure.

Tri-X will be available in 35mm, 120, 620, and 4 x 5 film pack sizes for still cameras. Prices will be comparable to Super-XX prices. For 16mm cine work Tri-X Negative film is available as Sound Recording Film and 16mm Safety Film. Price, \$3.80 per 100 ft. roll.

The editors of MODERN are conducting extensive tests of the new film and a complete report will be presented in a forthcoming issue.

HOW TO DO IT

When the rubber on your flashgun bracket is worn and won't hold your camera steady, buy a rubber stair



tread at your neighborhood hardware store. Pick one that has grooves in it and cut to the shape and size of the one on your gun. Glue the strip to your bracket with a rubber to metal adhesive.—Chris Lecakes

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Value!

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f1.9 Ctd. Preset Meyer Value \$169.50 **79.50**
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- Auto Film Transport & Shutter Cocking



PRAKTIKA FX:

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- Takes 12 Pictures on 120 Roll
- Synchronized for Flash
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★ Projector ★ Changer ★ Case Total List \$79.99

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- 5" Lens • In Riviera Green
- AIRQUIPT AUTOMATIC SLIDE CHANGER
- DELUXE CARRYING CASE

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TWIN LENS IMPORTED CAMERA

with f3.5 Coated Lens

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VALUE!

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- Body Shutter Release
- Double Exposure Prevention
- Matched Coated Lenses are Coupled in Helical Mount
- Accepts 120 Roll Film

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6 x 30 Hambletonian - Individ. Focus - NOW ONLY **27.95**
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6 x 30 Hambletonian - Central Focus - NOW ONLY **21.95**
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Outfit Includes:

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2 1/2 x 3 1/4 ANNIVERSARY Speed Graphic Press Outfit **87⁵⁰**

With f4.5 Kodak Lens
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KINE EXAKTA VX

- f1.9 Automatic Xenon
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225⁰⁰

	New	Used
KINE VX, f2.8 Cld. Auto. Westernar.....	239.50	195.00
KINE VX, f2, Cld. Zeiss Biotar, Preset.....	335.00	172.00
KINE VX, f2.8 Cld. Zeiss Tessar, Preset.....	259.00	157.00
KINE VX, f3.5 Cld. Zeiss Tessar, Preset.....	199.50	132.95
KINE VX, f1.9 Cld. Primoplan, Preset.....	269.50	167.50
KINE VX, f1.5 Cld. Angenieux.....	359.50	248.50
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KINE V, f2 Cld. Zeiss Biotar, Preset.....	325.00	197.50

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MAGAZINE CAMERA
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BELL & HOWELL REGENT, 500 Wt.....	189.95	104.50
BELL & HOWELL 172 B Mag., f1.9 Cld.....	184.95	102.50

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Coated f3.5 Lens
• Nine Speeds to 1/300 Seconds
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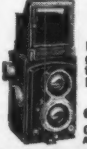
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ON YOUR USED CAMERAS
AND LENSES
BRINGS YOU ANY OF WORLD-FAMOUS**

**1955 MODEL
CAMERAS
AND LENSES**

**WE
GIVE
YOU**

New Model Exakta VX.....	\$59.00	+ Your Exakta V
New Model Exakta VX.....	\$59.00	+ Your Exakta 1 or 2
New Model Exakta VX.....	\$59.00	+ Your Exakta 3P
New Model Exakta VX.....	\$59.00	+ Your Contax 2A
New Model Exakta VX.....	\$59.00	+ Your Contax 2 or 3
New Model Exakta VX.....	\$59.00	+ Your Contax D
Leica 3P.....	\$78.00	+ Your Praktica FX
Contax 3A.....	\$59.00	+ Your Leica 3C
Contax D.....	\$57.50	+ Your Contax 2A
Rolleiflex 2.8C.....	\$118.00	+ Your Contax S
Polaroid Highlander.....	\$37.50	+ Your Rollei 3.5MX
Revere Bell.....	\$59.00	+ Your Pathfinder
Bell & Howell 134.....	\$49.00	+ Your Revere 80
De Jur Embassy.....	\$55.50	+ Your B&H 220
Pre-set Lenses.....	\$39.50	+ Your Clifton
Automatic lenses for non Automatic.....	49.50	+ Your non pre-set lens
Summicron lens for Summicron.....	49.50	

**ALL STILL & MOVIE CAMERAS & LENSES TRADED.
What Have You? What Do You Need?**

New 1955 SYNCHRONIZED MINOX III-S

- Easy to load & use • Always
- inexpensive • Speeds
- 1/21, 1/100 sec. • 7 & 8
- F3.5 ctd. lens • 3 Built-in
- Filters • Internally
- Synchronized.

only\$139.50

w. Deluxe Leather Case & Chrome Neck Chain



**SAVE A BUCK
DEPARTMENT**

• Used	• Like New	• Demonstrators
Contaflex, F2.8 ctd. Tessar.....	\$189.50	\$109.00
Leica IIIC, f2.8 ctd. lens.....	350.00	99.00
Leica IIIA, f2.8 ctd. lens.....	295.00	47.50
Praktica FX, f2.9 ctd. lens.....	139.50	99.00
Contax I body.....	149.00	99.00
Contax II body.....	175.00	99.00
Kine Exakta II, f2.8 ctd. Biotar.....	225.00	78.50
Kine Exakta V, f2.8 ctd. Biotar.....	319.50	78.50
Polaroid Land Camera.....	99.75	39.50
Kodak Retina V, f2.8 Xenon.....	127.50	69.50
Bessa II, f3.5 ctd. Hellar, synch.....	168.00	99.00
Minirex Exposure Meter.....	9.95	5.50
Weston Direct Reading.....	16.50	9.95
Weston Master II Exposure Meter.....	29.95	19.95
G. E. PH I Exposure Meter.....	32.50	19.95
7 sec. Pocket Tripod.....	12.50	8.65
Harwood Econo Flash Strobe.....	78.50	29.00
Sunlite II Strobe Flash.....	69.50	28.50
Brown Hobby Strobe Flash.....	149.50	29.50
Revere "50" 8mm Movie Camera.....	49.50	29.50
Kodak 16mm Magazine, f1.9 lens.....	180.00	99.00
De Jur "750" 8mm Projector.....	159.50	99.00
Revere "85" 8mm Projector.....	124.50	65.00
Keystone 16mm "K-161" Projector.....	159.50	65.00
Zeiss Prism Binoculars, ctd.-8x30.....	125.00	79.50
Zeiss Prism Binoculars, ctd.-8x30.....	135.00	79.50
Zeiss Prism Binoculars, ctd.-7x30.....	175.00	109.00
Zeiss Prism Binoculars, ctd.-10x50.....	195.00	119.00
Zeiss Prism Binoculars, ctd.-13x50.....	250.00	129.00
Zeiss Theatre Binoculars, ctd.-Gold.....	130.00	67.50

Binoculars include Brand New Case Gift Wrapped

Leica, Contax, Canon, Nikon Lenses

List Price	Used
28mm f3.5 Angenieux wide angle.....	\$120.00
35mm f2.8 Angenieux wide angle.....	64.75
35mm f2.8 Zeiss wide angle.....	183.00
35mm f3.5 Zeiss wide angle.....	99.00
35mm f3.5 Japanese wide angle.....	89.50
35mm f3.5 Zeiss Biotar ctd. lens.....	297.00
85mm f2.8 Zeiss Biotar ctd. lens.....	248.00
85mm f1.5 Summarex for Leica.....	360.00
90mm f1.8 Angenieux Ultra Speed.....	159.00
90mm f4 Zeiss Elmar.....	90.00
90mm f4 Summ telephoto.....	78.50
135mm f4 Zeiss Sonnar.....	150.00
135mm f4 Zeiss Hektor, Chrome.....	135.00

Wall Trades All

The NEW 1955 FULLY AUTOMATIC EXAKTA VX "The Most Versatile Camera in the World."



w. f3.5 Tessar lens
only \$199.50
• 20 Shutter speeds..... 12 sec - 1/1000 sec.
• Full MX Synch for bulbs & Strobe
• Built in Self Timer • Rapid Wind Film Transport
• Interchangeable Lenses • Interchangeable Finders
W. Automatic f1.9 Schneider Xenon lens.....\$341.70
W. Automatic f2.8 Schneider Xenon lens.....\$339.50
W. Angenieux 50mm f1.5 Pre-set lens.....\$359.50
GENUINE IHAGEE RANGEFINDER PRISM.....\$85.00

TRADE-FOR AUTOMATIC EXAKTA VX



6x6 EXAKTA
NOW AVAILABLE FOR THE FIRST TIME!
The Finest 2 1/4 x 2 1/4 Single Lens Reflex Camera Ever Made!
• Shutter Speeds from 12 sec.-1/1000 sec. • Full MX Synch for Bulbs & Strobe
• 3 Interchangeable Lenses. • Interchangeable Finders.
only\$319.50
w. 60mm f2.8 Zeiss Tessar Pre-set Lens

The NEW 1955 FULLY AUTOMATIC EXA

"The Economy Version of Exakta"
• Full MX Synch • Interchangeable Finders
• Interchangeable Lenses with Exakta
• Perfect as "2nd Box" for Exakta Owners
W. f2.8 ctd. Western lens.....\$129.50
W. Automatic f2.8 Schneider Western lens.....\$129.50

The NEW 1955 AUTOMATIC PENTACON

• For the first time... FULLY AUTOMATIC!
• Shutter Speeds... 1/2-1/500 sec.
• Full MX Synch for Bulbs & Strobe
• Takes Penta Prism Eye-Level Finders
• Interchangeable Lenses
only\$239.50
w. f2.8 AUTOMATIC Western Lens

EXAKTA, PRAKTIKA, PENTACON LENSES	New	Used
WIDE ANGLE LENSES		
28mm f3.5 Angenieux.....	\$120.00	\$79.00
35mm f2.8 Angenieux.....	99.50	64.75
40mm f4.5 Tessar.....	149.50	109.00
35mm f3.5 latest Pre-set lenses.....	112.00	69.00

TELEPHOTO LENSES	New	Used
75mm f1.5 Zeiss Biotar.....	\$216.00	\$98.00
80mm f2.8 Zeiss, Pre-set.....	150.00	79.00
90mm f1.5 Angenieux.....	149.50	109.00
105mm f4.5 Telepar.....	45.00	29.00
135mm f4 Zeiss Triotar.....	75.00	49.00
165mm f3.5 Zeiss.....	195.00	125.00
180mm f2.8 Zeiss Pre-set.....	395.00	229.00
300mm f4 Zeiss Pre-set.....	495.00	285.00

AUTOMATIC LENSES	New	Used
50mm f2.8 Western.....	89.50	
50mm f1.9 Xenon.....	169.50	

All Latest Pre-set Lenses Traded for Old Models

"SHOP AND SWAP CAMERA CENTER"

WALL ST. CAMERA EXCH.

80 Wall St., New York 5M, N. Y., Dept. M12

☐ I WANT TO BUY.* Rush best offer on.....

☐ I WANT TO TRADE.* Rush best offer for my.....

Name.....

Address.....

City/Town..... State.....

☐ Send My Copy of Wall St. Camera News Free!

All our merchandise fully guaranteed 1 year, 10 day return privilege.

new products

Kodak Brownie Bull's-Eye

Flash, an eye-level view finder, focusing Twindor lens, and double-exposure prevention are featured in the new Bull's-Eye, a 2 1/4 x 3 1/4 camera in the new Bull's-Eye line. It is equipped with a Kodalite Midget Flashholder which accepts M-2 flashbulbs. The



Bull's-Eye comes with a flashguard, eight flashbulbs, two Penlite batteries, two rolls of 620 Verichrome film and an instruction book. Price, complete, \$17.95. For more information, write: EASTMAN KODAK CO. 343 STATE ST., ROCHESTER 4, N. Y.

Whitehall Tripod

A new line of Quick-Set tripods, called the Whitehall, features the Dualok pan head and Evreway camera plate. The pan head has separate controls for pan and tilt; the Evreway camera plate is adjustable in four directions and twelve positions. The



manufacturer claims that the plate will accept every kind of camera and provide proper balance as well as operating convenience. The three Whitehall tripods available are: the Peer, \$12.95; the Quad, \$16.95; and the 35/8, \$15.95. For additional information, write: QUICK-SET, INC. 8121 CENTRAL PARK AVE., SKOKIE, ILL.

Photo Greeting Equipment

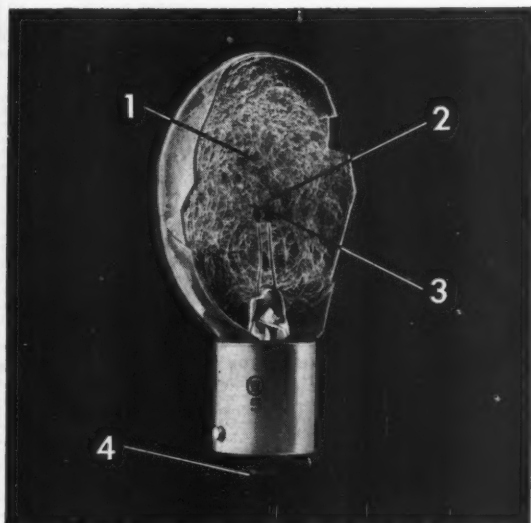
Christmas Negative Masks, Christmas and Thank You Folders, and a French Four-Fold Production Kit have been designed to facilitate making your own photographic Christmas cards. The negative masks permit greetings to be printed on photographic paper. A set of ten Christmas designs are available at \$8.95.

The Christmas folders are made for inserting prints of sizes up to 4 x 5. These folders, of textured colored paper

(Continued on page 130)

WESTINGHOUSE GUARANTEES

Every Flash Bulb Fires or You Get a New Bulb!



**Why only Westinghouse
makes this offer**

**4 Sure-Fire Features Mean
“One Shot” Photos every time**

- 1** Precision-cut aluminum foil insures full flashing power.
- 2** Extra-fine filament provides sure-fire operation, even with weak batteries.
- 3** Super-sensitive Zirconium triggering element gives instant response.
- 4** Pre-polished base for positive socket contact.

HOW THE GUARANTEE WORKS

Regardless of the age or cost of your camera or flashgun, if a Westinghouse bulb ever misses, your dealer will give you a brand new bulb. Simply return it to the store where you bought it. Nothing to sign, nothing to send away.

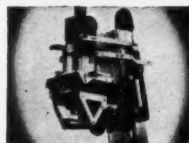
YOU CAN BE SURE...IF IT'S

Westinghouse

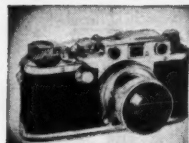


TUNE IN TV'S TOP DRAMATIC SHOWS...WESTINGHOUSE STUDIO ONE AND BEST OF BROADWAY

OLDEN CAMERA



OMEGA B6
35mm to 2 1/4 x 3 1/4, double
condensers. Neg. carrier.
LIKE NEW.....\$62.50
OMEGA D2, 4x5 \$106.00



LEICA IIIIf
Synchro Model.
Summitar F2 ctd. Rfr.
USED.....\$173.75



FLEXARET CROWN
2 1/4 x 2 1/4 Reflex, F3.5 synchro.
Reg. \$99.50
BRAND NEW \$48.00



EXA CAMERA
Westar F2.8 ctd. Synchro
LIKE NEW.....\$46.75



GENERAL ELECTRIC
P.R.I. Exp. meter Dem.
NEW.....\$23.95
Weston Master II..\$22.40



KODAK SIGNET
Ektar F3.5, ctd. synchro.
Rfr.
LIKE NEW.....\$48.75



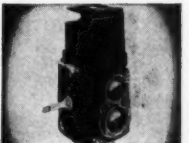
DITTO '99'
Rapid Sequence 35mm
F2.8 ctd. synchro. Reg. \$99.00
BRAND NEW \$48.00



T. D. C. 'MAINLINER'
300W. Blower, Selectron
Semimatic changer.
USED.....\$31.95



KINE EXAKTA VX
Latest Stopomatic, Westanar
F2.8 ctd. autom.
LIKE NEW. \$158.75
Xenon F1.9 autom \$198.00
5" Xenon F2 new 98.00



AUTO ROLLEIFLEX
Xenar F3.5 ctd...\$83.00
Tessar F3.5 ctd... 92.00
Xenotar F2.8 ctd 187.00
Rolleicord IV..... 86.75



ANN GRAPHIC
Complete outfit.
2 1/4 x 3 1/4, F4.5, Rfrd, Flash,
Access.
USED.....\$87.50
3 1/4 x 1 1/4 outfit....\$94.00



POLAROID CAMERAS
Picture in one minute.
LIKE NEW.....\$44.25
Polaroid
Highlander.....\$43.50

Linhof

MOST VERSATILE CAMERAS

Combine the flexibility of a view camera,
the handiness of a press camera, with the
speed of a miniature. Available in both
2 1/4 x 3 1/4 and 4 x 5.

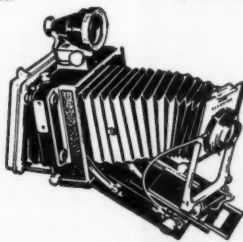


**SUPER
TECHNIKA 23**

The only 2 1/4 x 3 1/4 camera with Multifocus Range-
finder that couples to ALL three lenses. Other features
include: Vari-View Optical Finder, interchangeable
Revolving Back, Tilts-and-Swings, Drop Bed, Triple
Extension Bellows, etc.

Complete with 3 matched, pr coupled Schneider
coated lenses: Xenar 105mm f3.5, Angulon 65mm
f6.8 W.A., and Tele-Xenar 180mm f3.5, all in Full
Synchro M-X Compur Rapid
Shutters.

\$569.00



SUPER TECHNIKA 45

The only 4 x 5 camera with a Multifocus Rangefinder
that couples to any, and as many lenses as may be
desired. Other features include: interchangeable Re-
volving Back, Tilts-and-Swings, Drop Bed, Triple Ex-
tension Bellows, Universal Back with Kodak Ektalite
Field Lens, etc. Multifocus Viewfinder shown in illustration
is optional.

With Xenar F4.7 lens..... **\$389.75**

90mm Angulon F6.8, W.A.....\$64.88
150mm Xenotar F2.8, synch.....269.50
240mm Tele-Xenar F5.5, synch....113.95
270mm Tele-Xenar F5.5, synch....134.00
300mm Tele-Xenar F5.5, synch....156.00
360mm Tele-Xenar F5.5, synch....179.00
Multifocus Viewfinder..... 84.00
Rollex 2 1/4 x 3 1/4 Rollfilm holder.... 59.95
Linhof B. C. Flashgun..... 24.00

**HIGHEST TRADE-IN ALLOWANCE
FOR YOUR PRESENT EQUIPMENT
MAIL COUPON ON OPPOSITE PAGE**



RETINA IIa
F2 ctd. Synchro Rfrd, autom.
LIKE NEW.....\$76.95



BOLEX H16
3-Lens Turret, F1.9 ctd.
USED.....\$159.00
Bolex B-8, F2.8....69.50

8MM CAMERAS & PROJECTORS	NEW	LIKE NEW
B & H 220, F2.5.....	\$49.95	\$27.75
B & H Companion F2.5.....	79.95	\$1.00
B & H Sportster, F2.5.....	89.95	47.50
B & H Auto-8, 172-B, F2.5....	134.95	74.00
B & H Auto-8, 172-A, F2.5....	169.95	95.00
Bolex H-8, Leader F1.9.....	239.50	149.00
Cine Kodak Mag. 8, F1.9.....	149.50	83.00
Keystone BelAir F2.5, Mag.....	89.50	52.00
Kodak Brownie F2.7.....	37.50	22.50
Revere 50, F2.8.....	49.50	24.00
Revere Ranger, F2.5.....	74.50	42.00
Revere 40, Mag. F2.5.....	99.50	53.75
Revere 84, Turret, F2.8.....	122.50	66.75
B & H 221, 500W, case.....	99.95	55.75
B & H 253, 500W, case.....	114.95	61.50
B & H Regent, 500W, case.....	179.95	105.50
DeJur 750W, case.....	159.50	84.00
Keystone K-70, 500W, case.....	74.50	44.95
Keystone K-95, 750W, case.....	119.50	71.00
Kodak Brownie, case.....	62.00	42.00
Revere 85, 500W, case.....	124.50	59.25
Revere 90, 750W proj.....	129.50	78.50

ELITAR LENSES FOR 8MM	SPECIALI
7mm Wide Angle F2.5.....	\$22.45
6mm Wide Angle F1.9 coated.....	29.95
1" F3.5 coated.....	7.50
1 1/2" F3.5 fixed focus.....	9.75
1 1/2" F3.2 focus mount.....	13.50
1 1/2" F2.5 focus mount click stops.....	20.25
1 1/2" F1.9 focus mount click stops.....	29.25
1 1/2" F1.5 focus mount click stops.....	32.00

16MM CAMERAS & PROJECTORS	
B & H Mag. 200, F2.5.....	174.95 114.00
B & H Auto-Master F1.9.....	289.95 157.50
B & H Filmo 70-DL, F1.9.....	364.95 229.50
Bolex H-16, Leader, F1.9.....	269.50 159.00
Bolex H-16 DeLuxe F1.9.....	370.00 239.00
Cine Kodak Mag. 16, F1.9.....	68.95
Cine-Kodak Mag. Royal F1.9.....	169.50 105.75
Keystone A-7, 2.5 cm ctd....	43.50
Revere Mag. 16, F2.5.....	137.50 69.50
Super Pathe 16, F1.9.....	510.00 232.00
Victor IV, 3-lens Turr. F1.9.....	114.00
B & H 273, 750W, case.....	199.95 119.00
Keystone A-82C, 750W, case.....	129.50 76.25
Keystone K-161-V, splicer, case.....	139.50 87.00
B & H Filmosound 285-C.....	449.95 249.50
B & H 202, Magnetic Sound.....	719.00 444.75
Revere Sound Projector.....	325.00 163.00

LENSES FOR 16MM	SPECIALI
12.7mm Wollensak F1.5, W.A.....	\$69.95
17mm Elitar F2.7, W.A.....	26.25
17mm Wollensak F2.7, W.A.....	26.75
2" Wollensak F3.5, telephoto.....	42.35
2" Kodak F1.6, telephoto.....	64.75
3" Wollensak F4, telephoto.....	45.25
3" Elitar F2.5, telephoto.....	32.00
4" Wollensak F4.5, telephoto.....	54.35
6" Wollensak F4.5, telephoto.....	74.75



ILOCA II, Stereo
F3.5 ctd. matched lenses,
disc. synchro shutter.
BRAND NEW. \$69.50



RICOFLEX
F3.5 ctd. synchro.
BRAND NEW.....\$25.95
35mm Attachm....\$14.95



Norwood Director
Exp. Meter Dem.
NEW.....\$23.95
Flash-or-Speedrite..\$8.25



**AMERICAN OPTICAL
'SCOT'**
Slide Projector Dem. 5" Lens
300W blower.
BRAND NEW. \$31.50

Never Undersold!

KINE EXAKTA	NEW	LIKE NEW
Eco, Westar F2.8, latest....	\$5.00	47.00
Kine Exakta I Tess. F3.5....	99.50	72.50
Kine Exakta II Xenon F2.....		99.50
Kine Exakta V Biotar F2.....		158.00
Kine Exakta VX Tess. F2.8....	259.50	156.00
VX, Xenon F1.9 stopmatic....	341.70	198.00

CONAX SUPER 'D' BIOTAR F2.	
BRAND NEW.....	\$133.75
PRAKTICA FX, F1.9 ctd. lens.	
BRAND NEW.....	\$84.25
RETINA I, Xenon F3.5, synchro.	
BRAND NEW.....	\$42.00

KINE, PRAKTICA & CONAX D LENSES		
28mm Angenieux F3.5 W.A....	120.00	78.75
35mm Retrofocus F2.5 W.A....	99.50	61.00
40mm Casseron F3.5 W.A....	49.50	34.00
58mm Biotar F2 Pre-set.....	170.00	67.50
75mm Biotar F1.5.....	216.50	98.50
90mm Angenieux F1.8.....	149.50	102.00
105mm Xenar F4.5.....	53.83	36.00
135mm Xenar F4.5.....	58.95	37.92
150mm Zeiss Triotar F4.....	75.00	43.75
150mm Tele-Megor F5.5.....	55.95	37.00
180mm Tele-Megor F5.5.....	82.75	54.00
180mm Sonnar F2.8.....	395.00	222.00
240mm Tele-Xenar F5.5.....	115.70	78.25
300mm Tele-Xenar F5.5.....	124.82	83.00
360mm Tele-Xenar F5.5.....	140.70	98.00
400mm Tele-Megor F5.5.....	199.80	127.00
Zeiss Prim Focus for I & II....	39.50	18.95
Penta Prism for V & VX.....	24.95	12.95
Range-finder groundglass.....	35.00	18.50
Range-finder Prism.....	46.95	38.00
Bellux, bellows attach.....	59.50	31.00

KODAK XX, 100' 35mm short film.....	\$2.45
CRAIG THALHAMMER PAN-HEAD.....	\$3.95
IMPORTED STEINHEIL SWIVEL-TOP.....	\$2.15
LEICA IMAGE-RECTING UNIV. FINDER.....	\$23.00

REFLEX & ROLLFILM		
Anso Auto. Reflex F3.5.....	\$189.50	\$84.50
Argoflex E, F4.5 ctd.....		16.95
4x5 Super D. Graflex.....	299.50	147.75
Graflex 28, F3.5 synch.....	93.00	49.00
Exakta 66, Tess. F2.8, latest	319.50	218.00
Hasselblad Elmar F2.8.....	475.00	244.00
Hasselblad 1000 F, Elmar 2.8.	379.50	218.00
Iko-flex IIA, Tess. 3.5 synch....	359.00	219.00
Kodak Twin, F4.5 synch.....	71.00	29.50
Kodak Reflex II F3.5 ctd.....	159.50	88.50

Kodak Chevron M13, 3.5, Rfr.	198.50	142.75
Polaroid 'Speedliner'.....	89.50	44.25
Polaroid 'Highlander' latest....	69.50	43.50
Reflexia, Autoflex, F3.5 ctd....	59.50	28.75

Rolleiflex Auto, Xenar F3.5....	12.00	12.00
Rolleiflex Auto Tessar F3.5....	22.00	22.00
Rolleiflex Auto Xen. 3.5XM.....	219.50	172.00
Rolleiflex Auto Tess 3.5 XM.....	239.50	129.00
Rolleiflex Auto Xenotar 2.8....	309.50	187.00
Rolleicord III, Zeiss F3.5.....	76.50	62.00
Rolleicord IV MX Xenar 3.5....	134.55	86.75
Medalist, Elmar F3.5, Rfr.....	88.00	88.00
Medalist II, Elmar 3.5, Rfr....	275.70	116.95
Super Ikonta A, Tess. 3.5.....	102.00	43.00
Super Ikonta B, Tess. 2.8.....	145.00	68.00
Super Ikonta BX, Tess. 2.8....	172.00	103.00
Super Ikonta C, Tess. 3.5....	114.00	62.00

Bolsey B new case & flash.....	\$34.95
Bolsey C new case & flash.....	\$49.95
Voigtlander Viteasa F2 synch....	\$83.50

CONAX	NEW	LIKE NEW
Contaflex, Tess. 2.8 Latest....	169.00	98.00
Contaflex I Tessar F2.8.....		46.00
Contaflex II Sonnar F2.....		49.00
Contaflex IIA, Sonnar F2.....	336.00	148.95
Contaflex III Sonnar F1.5.....	119.00	119.00
Contaflex IIA, Sonnar F1.5.....	412.00	218.95

CONAX LENSES & ACCESSORIES		
21mm Biogon F4.5 W.A. 90°....	269.50	
35mm Nikkor F3.5 W.A.....	89.50	57.00
35mm Biogon F2.8 W.A.....		87.00
Biogon W.A. For IIA & IIAA....	183.00	128.00
50mm Tessar F3.5.....	62.00	38.00
50mm Sonnar F1.5.....	188.00	98.00
50mm Nikkor F1.4.....	199.50	124.50
85mm Sonnar F2.....	248.00	97.00
135mm Sonnar F4.....	146.00	28.00
180mm Sonnar F2.8 w/reflex....	720.00	388.00
Zeiss Universal Finder.....	80.00	43.50
Zeiss Contameter.....	81.00	44.00

LEICA		
Leica D, Elmar F3.5.....	88.00	88.00
Leica G, Summar F2.....		
Leica IIC, Summarit F2.....	126.00	126.00
Leica IIC, Summarit F1.5.....	148.00	148.00
Leica IIF, Summarit F2.....	158.00	173.75
Leica IIF, Summarit F2.....	158.00	198.00
Leica M-3, Latest.....	888.00	
Lens adapter for M-3.....	10.50	

LEICA LENSES & ACCESSORIES		
28mm Hektor F3.5 W.A.....	102.00	68.00
35mm Summaron F3.5 W.A.....	96.00	58.00
50mm Elmar F3.5.....	57.00	28.00
50mm Summarit F2.....	128.00	64.75
50mm Summicron F2.....	156.00	106.00
50mm Summarit F1.5.....	177.00	118.75
85mm Sonnar F2.....	197.00	97.00
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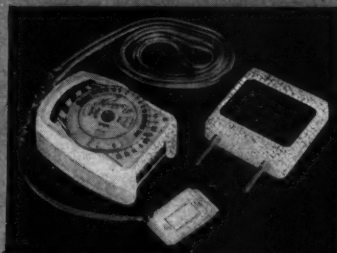
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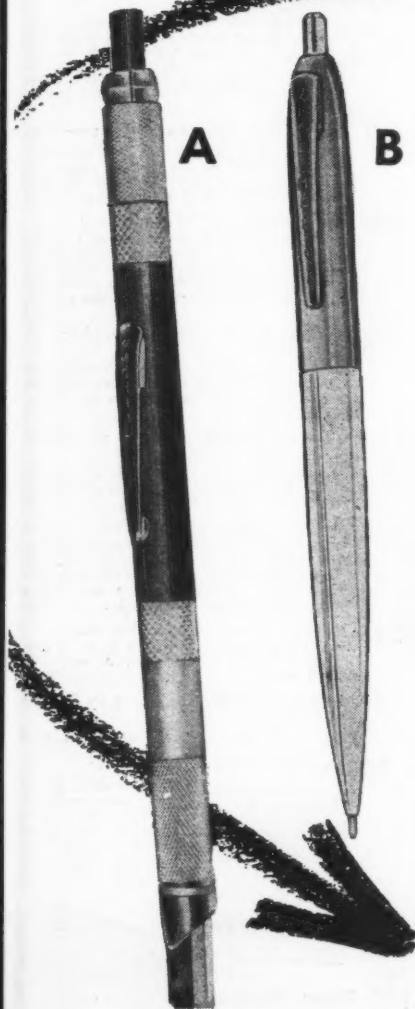
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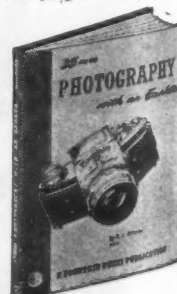
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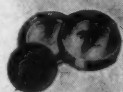
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modern STEREO

BY TOMMY THOMAS



For a perfect Christmas in stereo, try making long time exposures as well as shots with flashbulbs.

Winter seems to mark a gradual slowing down of picture taking until Christmas comes along. Then the excitement of the Yuletide season gets things going in full swing again, with many opportunities to capture in stereo the wonderful family-at-home scenes and sequences that mean so much to all of us.

Christmas time has many moods. One of the highlights of the season



1. Christmas tree lights, two candles provided the sole illumination for this 20-second time exposure (see text).

comes when the tree has been decorated, and the presents all placed underneath. Then the Christmas tree lights are turned on and the room lights off. This is Christmas-at-home as most of us like to remember it, and as we should want to record it. If there are children in your family, let's set up a scene where they are waiting up for Santa Claus. Let's pretend that a youngster, like little Anne Nordquist in Photo 1 here, has fallen asleep in a chair near the tree. The fallen-asleep pose is perfect, since we're going to employ a rather long exposure if we want to use only the natural Christmas lighting as our sole source of illumination. This particular stereo was a 20-second time exposure at $f/8$. It was necessary to stop down the camera lenses so that the depth-giving foreground interest would not be out of focus in the stereo pair.

You'll have to remember that it's difficult for anyone to hold an exact pose for very long, so try to work in

a situation that allows your subject to be as relaxed as possible. Also, try to keep your exposure as short as possible. Use the depth of field table that came with your camera to determine exactly what lens opening and distance will work just right, keeping everything in focus. Don't go overboard on scenes of this type that call for small lens openings and corresponding long exposures; it's not usually necessary at all.

You'll need a tripod to take these time-exposure stereos, of course. Have your camera loaded with tungsten-type color film and mounted on the tripod. Better use a cable release to minimize camera movement. Make the camera-distance and lens opening settings according to the recommendations of your depth of field table, set the shutter speed for "Time" or "Bulb," and then take your picture. The length of the exposure will depend upon the lens opening that you are using: four seconds at $f/3.5$, ten seconds at $f/5.6$, twenty seconds at $f/8$ and forty seconds at $f/11$. For the shorter exposures, up to ten seconds or so, you'll find it convenient to count the seconds off in a "freehand" manner. Just use your normal speaking speed and count to yourself: "a-second-and-one, a-second-and-two, a-second-and-three, etc." Use the second hand on a watch if you're unsure or you go in for longer times than ten seconds.

You may prefer to make your stereo pictures "the easy way" with a fast shutter speed, wider lens opening and less depth of field. It's simple to do,

(Continued on page 44)



2. Make your time exposures as short as possible, yet consistent with depth of field necessary. Data: 4 sec. at $f/3.5$.

News about Stereo Realist

by
T. SILAER

Important Announcement of Interest to All Stereo Fans

The big event has happened . . . for years in the making and now ready, is the brand new and exciting STEREO REALIST MANUAL! Authored by the famous team of manualists, Morgan and Lester, this book takes its place among the master works they have already produced.

In the typical Morgan & Lester manner this manual covers the subject of stereo from before the shutter is clicked, right through each stage to viewing and projection.

Famous Contributing Authors

Besides being authored by the outstanding authorities on manuals the STEREO REALIST work is really a galaxy of world famous names. The very introduction is by Harold Lloyd, one of the leading exponents of stereo and proud possessor of over 30,000 stereo pairs. Here is but a partial list of other famed personalities . . . "What Makes Good Stereo?" by Edgar Bergen . . . "Operating the Realist," by Willard Morgan . . . A personal approach to technique and composition by Dick McGraw . . . on and on goes the list of big names in stereo . . . Tommy Thomas, Henry M. Lester, Beaumont Newhall, Marvin L. Rand and others.

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Latest model, fully synchronized, speeds for 1 sec. to 1/1250 sec. F:1.5 SONNAR COATED LENS, built-in exposure meter.

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ARGUS C3

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F:3.5 Ctd. lens Coupled Rangefinder. Built-in Synch. Speeds to 1/300 sec.

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Kodak's automatic 35mm camera with



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- Compur Rapid Shutter
- Coupled Rangefinder
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Twin-Lens Reflex



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- Precision German Import
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- Metal Construction
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Roll Film Camera

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F:3.5 Coated lens Built-in Synch. 2 1/4 x 2 1/4 and 1 1/2 x 2 1/4. Compares to cameras selling for twice the price.



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This amazing 35mm is the only truly, fully automatic camera. Takes as many as 8 shots per second. Built-in rangefinder couples to interchangeable lenses. F:1.9 XENON complete with case. Reg. \$309. **\$209.**

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Complete with flashgun

For both 35mm or 2 1/4 x 2 1/4 Matched f3.5 coated lenses. Internal flash synch. All metal construction self erecting hood. Wide field magnifier. Depth of field scale.

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ILOCA STEREO BRAND NEW



Reg. **\$125.00**

MITCHELL SPECIAL \$67.95 CASE \$9.95

Terrific bargain. Has matched F:3.5 ctd. lenses, built-in synch. All metal.

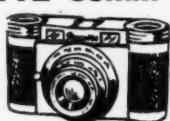
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Perfect condition, discontinued models

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PAXETTE 35mm

Automatic-ly cocks shutters, transports film and sets counter. 45mm F:2.8 Kalaplast lens, synch. Pronto Shutter to 1/200 sec. & B, built-in self timer **\$36.95**. Case **\$6.95**.



Here At Last! EXAKTA "66"

2 1/4 x 2 1/4 Single Lens Reflex. Uses standard 120 film, interchangeable lenses, fully synched, automatic film advance and shutter cocking. With 50mm F:2.8 Zeiss Tessar preset diaphragm.



\$319.50

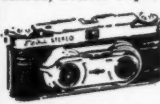
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A Mitchell Special, Brand New with Ultron F:2 lens Compur M-X Synch. shutter. Reg. **\$179.50** **\$97.50**

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with rapid wind lever. Matched 3.5 lenses, double exposure prevention, M-F-X Synch. All metal construction. Compares with cameras selling for \$100.



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with F:2 Summicron only **\$210**, plus your old Leica IIIF with F:2 Summicron in trade.



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see special offer on page 35

WITH A BAG-FULL OF TERRIFIC MONEY-SAVING BARGAINS



**PHOTO ELECTRIC CELL
EXPOSURE METER**
PRIZE
\$25 Value **\$12.95**
Free Carrying Case

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AUTOMATIC SPLICER for both 8mm
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Complete w/ Parallax correction
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Heavy Duty
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Flap, Zipper top.
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Genuine Leather
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For Leica, Contax,
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From 28mm to 135mm.
\$19.95

**COMPLETE
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Telephoto or Wide Angle Lenses. Argus
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Stereo Projector**
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Projector and Screen outfit.
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7 section **\$10.75**
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Free Pan Head with every tripod

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PROJECTOR**
300 W. Blower Cooled. F:3.5 lens.
35mm adapter. Free Case \$84 reg.
ONLY \$60.00

**THE STROBE UNIT
YOU'VE BEEN LOOKING FOR**
Less than 3 lbs.
AC current or 3
standard flash-
light batteries.
Can't mention
name. Reg. \$89.50
**Special
\$49.50**
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guarantee certifi-
cates.

ULTRABLITZ EXPERT \$89.95
Weights only 4 1/4 lbs. with genuine leather
case. Permits 160 Exposure Guide for B &
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EXPOSURE METER**
For Still & Motion
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4 LAMP
POWELITE**
Complete with carrying case, and
4 lamps.
\$25.00 Value **\$17.50**

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LEITZ SUMMARON 3.5 cm.....\$67.50
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LEITZ ELMAR 9cm F4.....62.50
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ZEISS BIOGON 55mm F2.8 L.N.....99.50
ZEISS SONNAR 55mm F2 L.N.....99.50
ZEISS SONNAR 135mm F4 L.N.....92.50
SUN 90mm F4 CPLD FOR LEICA 44.95
ALBINAR 135mm F4.5.....39.95
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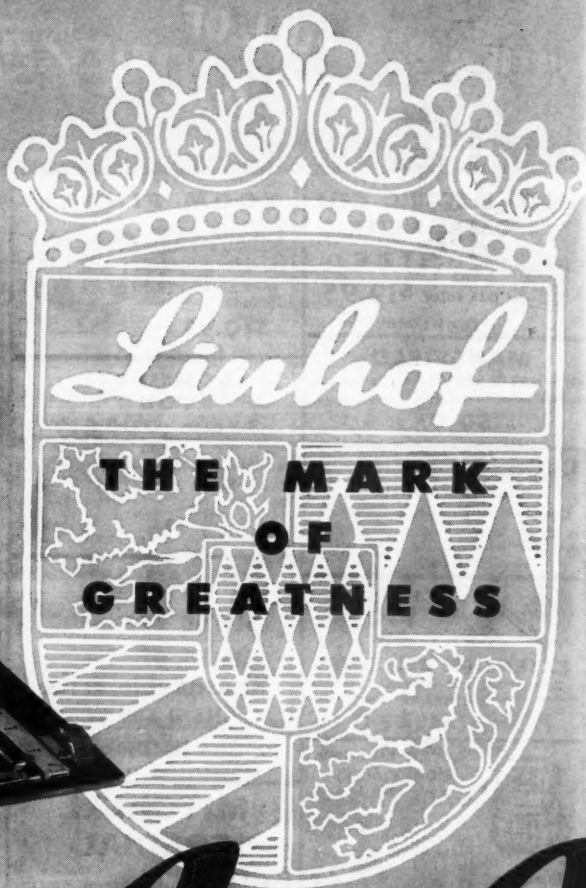
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Kodak Reflex F:3.5.....\$ 74.50
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B & H Automaster F:1.9..... 129.50
Iloca Stereo F:3.5..... 39.50
Contax I F:2 Sonnar Synchron..... 69.95
Medalist F:3.5 Ektar..... 129.50
Retina II F:2 Xenon..... 74.50
Rolleicord F:3.5 Triotar..... 49.50
Contax III F:2 Sonnar..... 119.50
Bolsey B F:3.2..... 29.50
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SUPER TECHNIKA CAMERAS 2½ x 3½ • 4 x 5 5 x 7

The work of the fine craftsman is the most enduring part of his greatness... his mark, the symbol of his skill.

Modern technology has changed none of this. The machine has served only to provide the craft with faster tools... and has brought the romance of exacting precision into the work.

In all fields there are products that bear the mark of greatness. In photography, the Linhof name inscribed upon a product denotes superb design, faultless optics, exacting precision and unexcelled workmanship.

As there is pride in owning fine things... so is there a pride in owning a Linhof.

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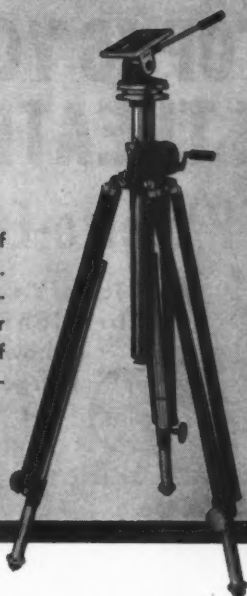
Linhof TRIPODS

Worthy of the finest cameras in the world

The TWIN-SHANK PRO

The Twin-Shank Pro is one of 11 available Linhof tripods ranging in price from \$26.75 to \$169.95. Each of these is impeccably constructed and individually designed for particular requirements. Wherever the need for camera stability exists, there is a Linhof tripod to fit that need plus the maneuverability required in serious still and cine photography.

shown with Geared Centerpost and Professional Pan Tilt Head—for Movie and Still Cameras



...AND IN THE CONTINUING TRADITION OF FINE CRAFTSMANSHIP

Linhof CAMERA ACCESSORIES

Craftsmanship is the word which best describes the quality of Linhof camera accessories, and distinguishes them from all others. Linhof craftsmanship stands for the kind of skill that can only be acquired over many years of practical experience.

There are many more accessories designed to enhance the usefulness of the Linhof Super Technika Cameras: Cold Light Enlarging Back, Macro Lenses, Roll Film Holders, etc. These are fully described in literature which will be furnished on request.



Linhof MULTIFOCUS VIEWFINDER

Indispensable for Linhof or any other camera with interchangeable lenses, the Linhof Multifocus Viewfinder is the most

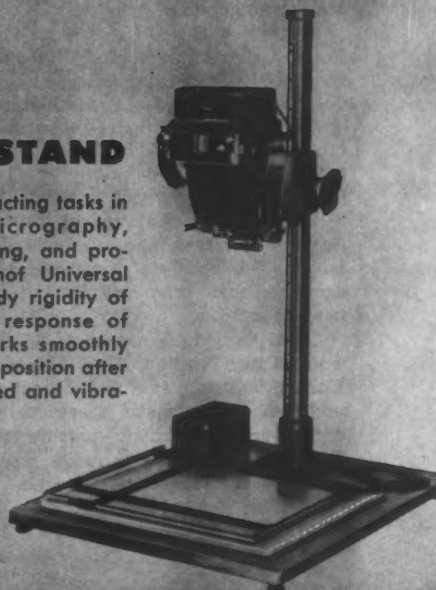
ingenious and useful accessory ever designed. It is adjustable to provide the exact field for any lens from 90mm wide angle to and including 360mm telephoto. It is provided with effective parallax compensation assuring correct framing. The multifocus viewfinder is actually a variable magnification telescope, and matches the angle of the lens, not by masking the field, but by varying the size of the image. \$84.00

Mounting Clip for other cameras. \$3.00

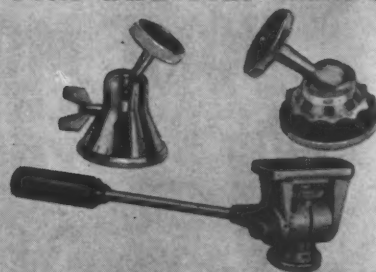
The Linhof UNIVERSAL STAND

Designed for the most exacting tasks in photography: photomicrography, macrophotography, copying, and projection printing, the Linhof Universal Stand combines the steady rigidity of steel with the sensitive response of a fine micrometer. It works smoothly and effortlessly. Locked in position after adjustment, it remains fixed and vibrationless. The Universal Stand accommodates all cameras with standard tripod sockets.

\$119.95



Linhof PAN and TILT HEADS



CLAMPOD with double ball joint
Attaches camera to chair, fence, branch, etc. \$14.95

DOUBLE-BALL-JOINT TILT TOP
Permits extreme flexibility. Locks in any position. 9.95

PRECISION TILT TOP
Tilts and locks at any angle. Rotates 360° Calibrated. 12.95

REPORTER PAN HEAD
Has spirit level, and pan and tilt calibrations. 14.95

PRECISION PAN HEAD
Has spirit level, and pan and tilt calibrations. 17.95

PROFESSIONAL DELUXE BALL HEAD
Heavy duty. Tilts in all directions. Locks at any angle. Rotates 360°. Calibrated. 34.50

PROFESSIONAL DELUXE PAN HEAD
Heavy duty unit with spirit level, and pan and tilt calibrations. 34.50

Other useful tripod accessories offered by Linhof including a tripod dolly at \$250.00 and designed for use with the Professional Deluxe Geared Tripod. Custom-made Tripod Cases and accessory Centerposts complete this well-rounded line.

YOUR TABLE TOP IS YOUR HOME MOVIE THEATRE

with New **CRAIG** Projecto-Editor

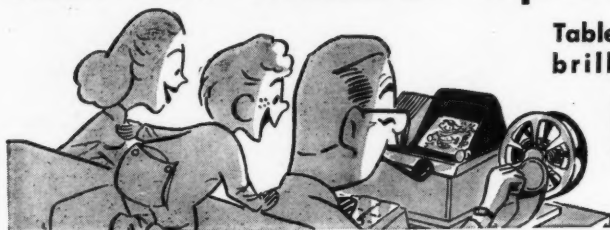


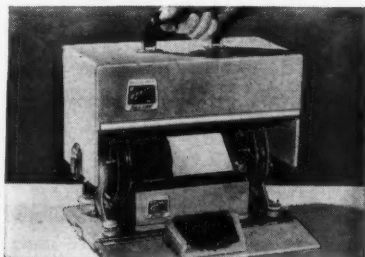
Table Viewer with brilliant screen shows movies large enough for family groups.



IMAGINE the fun—and the convenience—of being able to set up a complete home movie theatre right on your table top! And in only 60 seconds. Yes, that's exactly what you can do with the new Craig Projecto-Editor. It's a table viewer with a screen so large that you can show movies to family groups and friends. And, in addition, it is complete with everything you need to edit and repair movie film.

That's right. The Craig Projecto-Editor is really two units in one. Here are some of the fascinating things you can do. Show movies in action without darkening the room lights—even show movies during daylight hours. Show movies in slow, normal, or fast motion, yet rewind rapidly when you have finished a reel. You can run certain sections of film in reverse for surprise laughs. You can even stop the film to examine single frames without overheating the film.

Give your home movies a "Hollywood Touch" with a Craig Projecto-Editor. Built-in frame marker, splicer and film cement make it easy to cut out not-so-good sections—balance long shots with close-ups—arrange scenes in story-telling sequence. ©1954 Kalart Co.



EASY TO CARRY—EASY TO STORE

Complete unit folds into smart Carrying Case no larger than table radio. Weighs only 10½ pounds.

Models for 8mm or 16mm, (400' reel capacity) complete with Carrying Case—only \$79.50.



Craig Professional Unit for reels to 2000' capacity. Price complete, as shown, \$79.50. Viewer only, \$49.50. Write for illustrated Catalog No. C-12.



MODERN STEREO

(Continued from page 38)

there are no special calculations necessary, and it usually works perfectly. Photo 2, of lovely movie and television actress Martha Vickers, illustrates the idea. The main thing is to avoid trying to go to any extremes in depth, as was accomplished in the first photo. You'll still need a tripod of course, and a cable release, but that's about all extra that you will require. Focus on your subject, have your lenses wide open (f/3.5), then use a three- or four-second time exposure. That's all there is to it! Don't worry too much about getting a perfect exposure . . . the range of "perfect" results is fairly wide in a time exposure of this nature. Also, you'd better let your subjects know that it will be all right for them to blink their eyes during the exposure if they wish. It won't show up on the final stereo result because the blinks, even if there are several, will only add up to a small portion of the total exposure.

Comes Christmas morning and package opening time and your demand for long exposures is definitely over. From here on in the keynote is action. This is the time for a sequence of related stereos. Start out with the youngster posed beside or partially behind the colorful packages before they are opened, as in Photo 3 (Anne Nordquist



3. Children are lively and change expressions rapidly, so use high-speed SM bulbs to guard against movement.

again—notice the extreme change in mood). Then follow through with pictures taken while the presents are being opened and finally complete the series with an over-all shot of the paper-paper-everywhere shambles that always results as the finale.

There are many new and intriguing ultra-small flashbulbs on the market today, along with their corresponding small reflectors, but I don't really believe that this is the best place for them. Things will be happening quickly, with little or no time to pose your subjects, so your best bet is to use the

(Continued on page 49)

THE AUTOMATIC EXAKTA VX

Automatic Exakta VX with waist-level

viewfinder and
50-mm., f. 2.8 Automatic Isco Westanar \$239.50
50-mm., f. 2.8 Automatic Isco Westagon \$279.50
50-mm., f. 1.9 Automatic Schneider Xenon \$341.70



Penta Prism eye-level viewfinder and Split-image Rangefinder may be substituted for waist-level finder for \$57 additional.

The 50-mm., f. 1.9 Automatic Schneider Kreuznach Xenon is a superb objective containing the finest non-reflecting optical glass. The high speed has been achieved without loss of critical definition.



It fits all 35-mm. Exaktas (models I, II, V, VX and Automatic VX). Automatic Xenon alone, \$169.50. Automatic VX Xenon and waist-level finder, \$341.70. Automatic VX, Xenon, Penta Prism and Split-image Rangefinder, \$398.70.

The 35-mm. Exakta is fully automatic now!

The new Exakta VX has a fully automatic preset diaphragm lens, the most sensational development of modern photography. After the lens aperture has been preset, a single pressure on the release button closes the lens down automatically to the pre-selected aperture and trips the shutter. This is picture-taking of the future available today. Combined with the Exakta's other invaluable features including the single-lens reflex system that gives you the exact image you see in the viewfinder, the automatic lens offers even more versatility for the camera that already is the most versatile in the world.

The 50-mm., f. 2 Automatic Isco Westagon is an exceptional, high-speed, standard lens. This lens was designed specifically for use with the Automatic Exakta VX, but can be used with all 35-mm. Exakta models, and is produced with traditional German craftsmanship.



Automatic Westagon alone, \$110. Automatic Exakta VX, Westagon and waist-level finder, \$279.50. Automatic Exakta VX, Westagon, Penta Prism and Split-image Rangefinder, \$336.50.

THE AUTOMATIC EXA

Now you can have all the advantages of 35-mm., automatic, single-lens, reflex photography in a camera simple enough for a child to use. The Automatic Exa is equipped with the 50-mm., f. 2.8 Automatic Isco Westanar, an excellent standard lens that also can be used on the 35-mm. Exakta.



Automatic Exa, Westanar and waist-level finder, \$129.50. Automatic Exa, Westanar and Penta Prism, \$159.50. Automatic Isco Westanar alone, \$69.50.

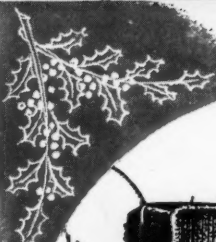
For more information, see your dealer or write

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Photographic Accessories from



THE ZETT 35

Compact . . . Portable
Projects 2" x 2"
Color Transparencies
up to 10 feet wide!

You can put the ZETT 35 in your topcoat pocket or in a corner of your briefcase. Yet, it will protect 35mm. black-and-white and color transparencies up to 10 feet wide . . . clear and sharp . . . perfectly and evenly illuminated.

SALE PRICE **\$49⁵⁰**
Reg. \$79.50

KAGRA BULB and TUBING Remote Control EXTENSION SET



With this new accessory attached to your camera, you can take pictures from a distance of over 30 feet by merely pressing the rubber bulb. Take pictures of children in unusual posings—or of birds and animals out in the woods and fields.

Supplied with Compur-type Release, interchangeable with most standard releases. Complete with simulated leather case

\$10⁹⁵

Mail orders filled. Add postage.



Tiny — Accurate — Dependable
BRAND NEW — BERTRAM

AMATEUR METER

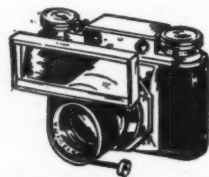
Contains supersensitive photo electric cell
—gives instantaneous readings for stills or movies—black and white or color film.
With lapel chain.

NOW **\$9⁵⁰**

Reg. \$14.95

PROXIMETER

for close-up
photography



Uses the regular Rangefinder-Viewfinder of your 35mm. Camera. Model 1 is for distance from 38 to 20 inches and Model 11 for 20 to 13 inches. Combining the two permits close-ups at 10 inches.

PRICES: Proximeter I or II

For Vitezza	26.50	For Retina	\$24.95
For Contessa	30.50	For Signet	19.95
For Argus C3	24.95	For Vito III	21.95
For Leica with Summitar f2 Lens . .	30.50	For Prominent	26.50
For Argus C4	40.50	For Contax	40.50
		For Bolex B2	19.95

BLOWER BRUSH

\$1²⁵



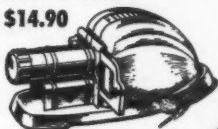
To protect valuable lenses. A squeeze of the bulb blows away the dust. With plastic protector.

Willoughbys World's Largest Camera Store

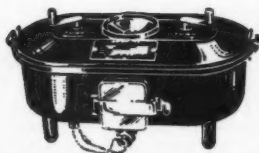
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ALL STEEL SLIDE PROJECTOR
 for 2 x 2 slides. Complete with Carrier
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\$28.50

Accommodates 16 or 35mm.
 movie films for negative or
 reversal process. Acid-proof

plastic tank and cover—metal parts of stainless steel.
 Capacity of 100 feet 16mm., 35mm. or double 8mm. film.
 Can be instantly changed from one size to another. All
 operations may be made in bright light after cover is put
 on. Agitation is automatically supplied by movement of
 film through solution.

CHROME NECK CHAIN



Beautiful workmanship. Has swivel
 rings with positive screw-locks. Rubber
 grommets give camera extra
 protection. Measures 36" long. **\$3.95**

CHANGING BAGS

Just slip in the camera, film,
 holders, tank, etc. Zip each
 lightproof fastener, then put
 arms through sleeves which
 have elastic wrist bands to
 keep the light out. Useful too
 for adjusting jams in your
 movie or candid camera—in
 the field and while on the
 job. Carry it in your gadget
 bag.



	Size	Accommodates	Price
NO. 1	18"x18"	4x5	\$6.50
NO. 2	32"x30"	5x7	10.50
NO. 4	32"x36"	8x10	12.50
NO. 5	34"x44"	11x14	15.00

- Absolutely lightproof
- Rubberized innerbag
- Silk-Finished sateen outerbag
- Separate zipper for each bag
- Lightweight and durable

MEYER Pocket RANGEFINDER



for use with any camera—
 movie or still. Calibrated in
 your choice of foot or meter
 scale. Including **\$9.90**
 leather case.

PANASCOPE Dimensional VIEWING SCREEN



For Slides • Movies •
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You view your slides in a "New Dimension" on a big
 12" x 16" viewing surface. Never before anything
 like it. Gives new depth, new dramatics, new dimension
 to slides or movies, new or old.

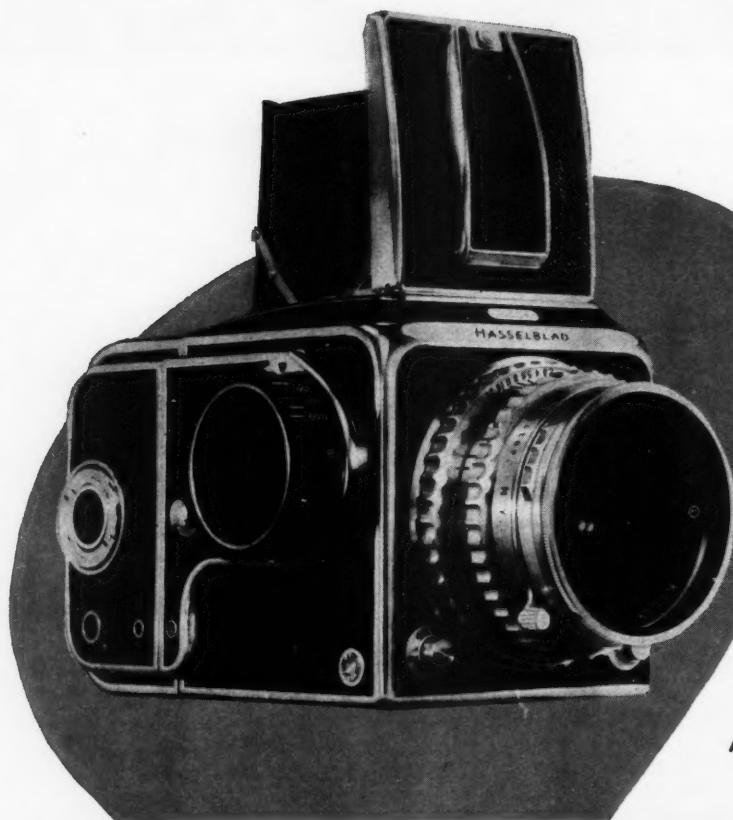
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Willoughbys

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The Hasselblad is a favorite among professionals whose reputation rests on the quality of their work and who are called upon to do many things at a moment's notice. It is equally favored by amateurs who take pride in doing the unusual. The Hasselblad holds an unchallenged position in the world of fine cameras. Its unique design, technical excellence and great versatility are unmatched.

PRICES:

Hasselblad 1000F Camera
with 80mm f/2.8 Kodak Ektar Lens\$379.50

Hasselblad 1600F Camera
with 80mm f/2.8 Kodak Ektar Lens 476.00

ACCESSORIES:

135mm Kodak Ektar f/3.5 Lens 285.00
250mm Zeiss-Opton Sonnar f/4 Lens 439.00
250mm Zeiss Sonnar f/5.6 Lens 299.50
60mm Zeiss Distagon f/5.6 Wide Angle Lens 189.50



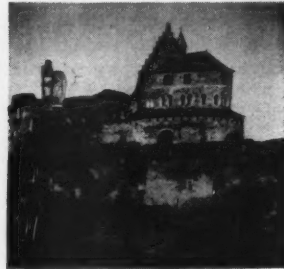
You will like the close-working feature of the Ektar f2.8 Lens ... focusing down to 20 inches ... or to full scale with extension tubes ... and with no worry about parallax.



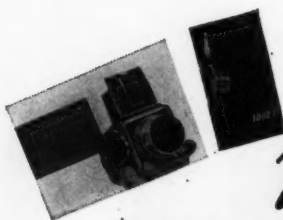
You will appreciate the interchangeable film magazines ... permitting a switch from one film to another, color or black-and-white ... even in the middle of a roll.



You will be quick to exploit its 10 shutter speeds, ranging from 1 second to 1/1000th — and bulb ... and the ability to freeze action at angles too difficult for slower shutters.



Thrill at the use of interchangeable lenses ... telephoto lenses that bring distant unaccessible subjects into working range — or a wide angle lens that embraces a wider area.



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MODERN STEREO

(Continued from page 44)

very fast *Speed Midget* flashbulb. It's powerful enough to cover a good 99 percent of your scenes.

So, with your stereo flash camera still loaded with indoor-type Kodachrome, insert a Speed Midget "SM" flashbulb and you'll be ready for all but the most violent action. The SM bulb differs quite a bit from the regular flashbulb: it appears to be empty, rather than having a twisted mass of fine wire inside. Actually it's filled with gas, which ignites the same as do regular bulbs, but quite a bit faster. It should be noted that a camera shutter speed of $\frac{1}{25}$ of a second is still used, to insure perfect synchronization . . . but don't worry about this being the actual speed, since the bulb itself determines the "taking" speed.

Flash exposures are most efficiently determined by the use of the Flash Guide Numbers printed on the back of each carton of flashbulbs.

To make your picture taking a great deal simpler and faster, as well as pretty near foolproof, you may wish to use the SM Flash Exposure Table of Photo 4. Just cut it out and paste or tape it directly to the back of your flashgun.

MODERN'S SM FLASH GUIDE

(5" POLISHED REFLECTOR-TYPE A KODACHROME - FG N-57)

2½ FEET	f/ 22
3 FEET	f/ 19
3½ FEET	f/ 16
4 FEET	f/ 14
5 FEET	f/ 11
6 FEET	f/ 9½
7 FEET	f/ 8
8 FEET	f/ 7
10 FEET	f/ 5½
12 FEET	f/ 4½
16 FEET	f/ 3½

DARK SUBJECTS: Open up half a stop
LIGHT SUBJECTS: Close down half a stop
SMALL LIGHT ROOMS: Close down a full stop

4. Measure camera-to-subject distance, set your lens apertures as indicated on this chart, and then take the picture.

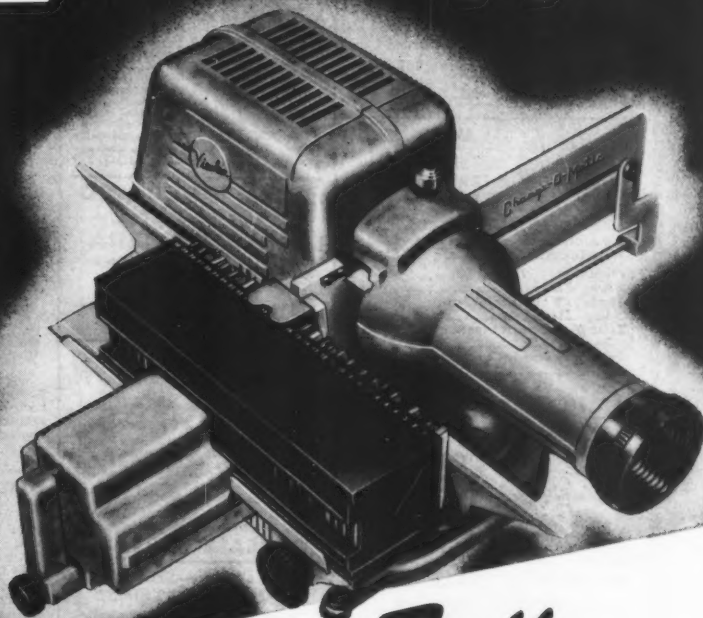
What it represents is the number 57 (for an SM flashbulb) already pre-divided for the various possible distances. With this table on your camera it's just a matter of knowing the camera-to-subject distance, looking up the corresponding *f*/number on the table, then setting your camera accordingly and taking the picture.

If your subject is darker than average, use one-half lens opening larger; if lighter, use one-half lens opening smaller. Also very important: in small white rooms (in a child's nursery, say) use one full stop smaller.

It's possible that 57 may not be exactly perfect with your equipment. So, if your results are *consistently* too dark or too light, then you will have to use a correspondingly smaller or larger flash guide number.—THE END

DECEMBER, 1954

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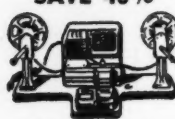
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5. From the Empire State Building
6. Washington, D.C. Landmarks
7. Times Square to Central Park
8. Salt Lake City, Utah
9. F.D. Roosevelt Shrine, Hyde Park
10. Niagara Falls
11. Magnificent Niagara Falls
12. Bryce Canyon National Park
13. Yellowstone Nat. Park
14. Yellowstone Nat. Park
15. Glory of Yellowstone
16. Along Yellowstone Trails
17. Washington—Heart of the Nation
18. Big Bend National Park
19. Washington, D.C.
20. Miami Business District
21. Miami Environs
22. St. Augustine, Fla.
23. Hollywood to "Frisco"
24. California Panorama
25. California Wonderland
26. N.Y.C.—Radio City
27. N.Y.C.—Midtown Manhattan
28. N.Y.C.—Midtown Manhattan
29. N.Y.C.—Financial District
30. Williamsburg, Va.
31. Great Smoky Mountains
32. Chicago, Illinois
33. Notre Dame University
34. Touring the Grand Canyon
35. Grand Canyon Scenic Beauty
36. Colorado— Estes Nat. Park
37. Denver, Colorado
38. Kansas City, Mo.
39. Glacier Nat. Park
40. Yosemite National Park
41. Wisconsin Dells
42. Grandeur of the Tetons
43. Hoover Dam

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50. Paris & Notre Dame Cathedral
51. Landmarks in Paris
52. Paris and Points of Interest
53. Louvre and River Seine

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60. Scenes in Madrid
61. Madrid has Beauty and Life

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70. Sun-set to Sun-set in Cork
71. Visiting Blarney Castle
72. Ennis, Cork & Shannon Airport
73. Past and Present in Limerick

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80. Rome and Landmarks
81. Rome, Ruins, Mt. Vesuvius
82. Rome and the Present
83. Along Rome Streets
84. Rome has Ancient Splendor
85. Vatican City & Religious Rome
86. Rome—the Old and New
87. Inside Vatican City
88. Genoa—and Columbus
89. Venice, City of Canals

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100. Mexico—Tourist Paradise
101. Touring Mexico

ENGLAND

200. Classic England
201. Canada, 203. Canada
202. Newfoundland, 208. Australia

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- C-1 Day at the Circus
- C-2 Under the Big Top
- C-4 Story of Pinocchio
- C-6 Peter Rabbit, C-8 Tarzan
- C-10 Fun at the Fair

SHOWS, SHOW-GIRLS

- P-2 Pin-Up Girl, P-3 "Backstage"
- P-4 "Ice Creams"

ANIMAL KINGDOM

- A-2 Brookfield Zoo
- A-3 Brookfield Zoo

FLOWERS

- S-1 Tournament of Roses, Calif.
- S-2 Brooklyn Botanic Garden

EGYPT

100. Pyramids to Cairo
101. Cairo—Ancient & Modern
102. Landmarks on the Nile
103. Everyday Life in Egypt

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110. Street Scenes in Bombay
111. Life is Interesting in Bombay

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120. Scenes in Lisbon
121. Scenery and Color in Lisbon

SCENIC TOURS

130. Alaska—American Outpost
131. Honolulu, Waikiki—Hawaii
132. Highways, Palms—Guam

SWITZERLAND

140. Mountainous Swiss Majesty
141. Swiss Panorama

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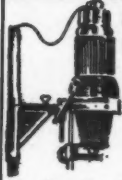
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Note: Condenser Models are furnished with interchangeable Diffusion System

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For 8mm Camera Owners Brand New Imported Telephoto and Wide Angle Lenses for all Ampro models, Keystone, Bell & Howell, Kodak Reliant, DeJur, Revere & Bolex L8

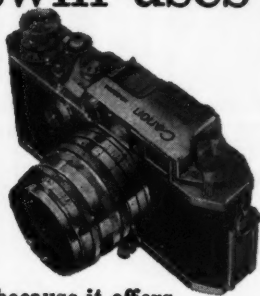
Normal 8mm Lens.		Normal 8mm Lens.
1 1/2" f1.9 Focusing Mount 1" to Inf. Click Stops	\$22.50	
Telephoto 8mm Lenses		
1 1/4" f3.2 Fixed Focus, D Mount	\$ 9.03	
1 1/2" f3.2 3' 6" to Inf. Click Stops	12.95	
1 1/4" f2.5 3' 6" to Inf. Click Stops	18.95	
1 1/2" f1.9 3' 6" to Inf. Click Stops	27.95	
1 1/4" f1.5 3' 6" to Inf. Click Stops	29.95	
1 1/2" f1.4 3' 6" to Inf. Click Stops	34.95	
Wide Angle Lenses		
7mm f2.5 Fixed Focus, Click Stops Latest	19.00	
6 1/2mm f1.9 Fixed Focus, Click Stops Latest	33.50	
6mm f1.9 Focusing Mount, Click Stops	37.50	
For 16mm Cameras with C Mounts		
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3" f3.5 Telephoto 3' 5" to Inf. Click Stops	22.75	
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3" f1.9 Telephoto 4' to Inf. Click Stops	35.95	
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For Bell & Howell 16mm Cameras	\$6.50	
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Wallace Litwin uses his Canons (Serial Nos. 50,065 & 50,095) for his Magazine Assignments



Wally Litwin chose Canon because it offers complete versatility for shooting under the most adverse and varied conditions. And, it is rugged enough to withstand the kind of "beating" a camera takes in the hands of a globe-trotting magazine photographer. Wally uses both on his assignments (for magazines including *Esquire*, *Coronet*, *This Week*, *Colliers*, etc.), each equipped with a different focal length Canon lens . . . or, he sometimes loads one with color, the other with b & w film.



Wally finds the Canon Copying Unit the ideal "tool" for extreme close-ups, such as this fly pictured alongside the head of a common pin. He uses Canon extension tubes in combination to achieve image magnification. His 50mm. f:1.8 lens was used here, with a single flood for lighting.



This world famous shot was made of Wally by himself, in a Douglas Jet Fighter. The Canon 28mm lens, with its 75° angle of view and extreme depth of field, permitted this unique hand-held self portrait. Shot at 1/250th, at f:11.



For portraits, Wally uses a Canon 85mm f:2 lens. He prefers this focal length because it brings the subject in close, without distortion or foreshortening. Here, Wally used electronic flash, with aperture set at f:5.6.

Manolo Gonzales, Spain's foremost Matador, was caught by Wally's 135mm Canon lens, which he uses for sporting events, or other distant subjects. Exposure was 1/100th with f:8 aperture.

Wallace Litwin is but one of many of the world's foremost photographers who have chosen Canon. You owe it to your pursuit of better photography, to read the booklet "Canon Means Versatility." It's Free, on request.



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the last word

How to submit color

Sirs:

In your recent article on selling pictures to newspapers I did not find the answer to these questions: 1. When submitting color transparencies, is it all right if they are bound in glass? 2. If so, are they returned the same way, or will the user remove the glass? Oakland, Calif. Donald Gunn

• Color transparencies are best mounted between thin, flexible sheets of tough acetate. These should be left open at the ends so the transparencies can be easily removed. You can either make your own "sleeves" or buy them ready-made in the more common transparency sizes. An accepted transparency will rarely be re-mounted in glass by the buyer after he has exercised his publication rights to it.—Ed.

It does!

Sirs:

After many years trying to get the unusual in a wedding picture, I came



up with this one. I used a 2 1/4 x 3 1/4 Graphic camera, Royal Pan film, and electronic flash. The picture speaks for itself—doesn't it? Modesto, Calif. Hal West

Charge it as you go

Sirs:

I have been reading your articles on electronic flash (*MODERN*, February, March and April, 1954) which I enjoyed very much.

I have a Heiland Strobosonar IV. Since this is a wet cell battery unit I have had the batteries go dead while shooting weddings, ball games, etc. And on account of some distance to travel to different points I have had no opportunity to charge these batteries.

Is it possible to charge the batteries while driving my car by plugging some sort of adapter into the cigarette lighter receptacle? If so please give me some information concerning same and where I might be able to obtain it. Jasper, Ind. Richard Nicholson

• Charles Hellman, author of *MODERN's* three electronic flash articles, states: "I can't see why you cannot charge your battery unit for the Strobosonar IV from the car electrical sys- (Continued on page 112)"

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3 1/4 X 4 1/4	f4.7 Schneider Xenar 5"	319.00	279.00
	f4.7 Ektar 5"	329.00	292.00
	f4.7 Optar 5 1/4"	331.00	295.00
4X5	f4.7 Schneider Xenar 5"	319.00	279.00
	f4.7 Ektar 5"	334.00	294.00
	f4.7 Optar 5 1/4"	334.00	294.00
	f4.5 Zeiss Tessar 5 1/4"	349.00	309.00
	f3.8 Schneider Xenar 5 1/4"	365.00	325.00
	f4.5 Ektar 6"	355.00	315.00
	f4.5 Zeiss Tessar 6"	359.00	319.00
	f3.5 Schneider Xenar 6"	399.00	359.00

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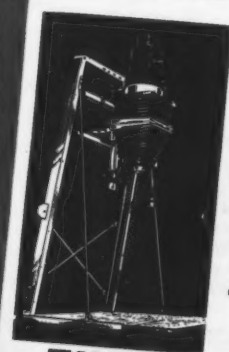
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WHAT'S AHEAD?

by **LLOYD E. VARDEN**

Recent Color Announcements Foretell the Future

It has been stated many times that black-and-white photography will be replaced by color photography in the not too distant future. However, there has always been good reason to doubt this prediction in the case of rank and file amateur photography, which represents the bulk of photographic activity in non-professional circles. Black-and-white snapshots have generally satisfied the needs of the casual amateur, and so why should he pay more for color film, more for prints, and wait up to ten times as long to see his results? Furthermore, it did not seem reasonable that a photofinishing industry of hundreds of firms would pass out of existence simply because it was unable to engage in color film processing and printing.

Availability of Ektacolor Roll Film Could Change Picture

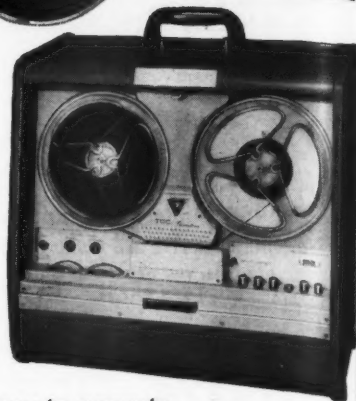
The Eastman Kodak Company has been saying for years that even though more and more amateurs were using Kodacolor film, they could not release the processing and printing to the general photo-finishing industry until certain technical difficulties were overcome. Kodacolor film and color paper prints were introduced in late 1942, and the early results were pretty horrible even under the controlled processing conditions of the Kodak Company. It is very likely that if Kodak had released the processing and printing to photofinishers in those early days, the outcome would have been complete disaster. It would have been an effective way to kill off enthusiasm among amateurs for color prints, and if Kodak had not made a number of improvements along the way, it could have happened anyway, even in their hands.

Apparently the technical problems are gradually being solved, because Kodak has just announced the availability of Ektacolor roll film for finisher processing. The film is stated to be the same as Kodacolor roll film, except the processing charge is not included in the selling price. Photofinishers can obtain processing instructions from Kodak and begin immediately to gain experience in handling the film. However, at present, the final negatives must be sent to Rochester for color printing because the color paper will not be ready—again because of techni-

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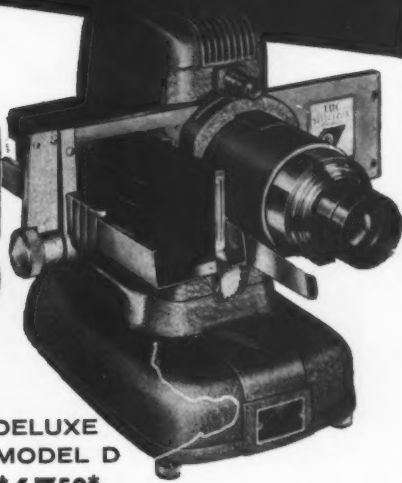
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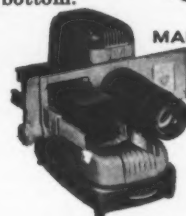
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cal difficulties—until sometime in 1955.

Now this change in Kodak policy could mean big things for amateur photography. It could hasten the switch from black-and-white to color. It could stabilize the photofinishing industry to give amateurs local and more rapid service, etc. But you will note that I put "could" in italics. In my opinion the immediate result of the release of Ektacolor roll film for finisher processing will not be beneficial, especially after color paper is released for finisher use. With all due respect to the many genial people I know in the photofinishing industry, I must say that they have no idea of what is involved in properly processing a color negative film and printing the negatives on an economic, mass production basis. Since the difficulties and requirements are so poorly understood, many finishers will no doubt set up to offer the service. Unless they quickly face the facts and establish proper technical staffs and processing control systems, amateur color photography can suffer a tremendous set-back. The manufacturers will have to take over again to restore good will, and then wait it out until the finishing industry is prepared to recognize and meet its responsibilities at the technical level. In any case, there are a lot of exciting events in store in the amateur color field which, in the final analysis, will tend to push photography ahead.

35mm and 828 Ektachrome Film

Another innovation in the amateur color field is the recent Kodak statement that Ektachrome film will soon be available in 35mm and 828 packings for still camera use. The present Ektachrome is not suitable for roll film spooling without paper backing, but the problem of manufacturing the film to make it satisfactory in this respect will soon be overcome. Ektachrome, of course, can be processed by the user or by qualified finishers. Therefore, for the first time photographers will be able to buy a 35mm or 828 color film manufactured by Kodak that does not require processing by them. (Kodachrome C.P. 35mm film was introduced some months back which was intended for finisher processing, but no one took up the offer to process it.)

Odds and Ends

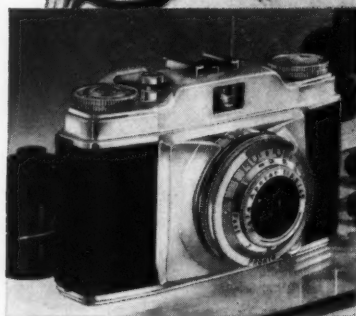
Getting away from color photography for a change, I should like to mention a few items that have just been noted in the scientific literature which may lead to something new in future photography.

Scientists from the Mellon Institute in Pittsburgh have reported a new process for producing self-luminous halftones. They combine Xerography with electroluminescence (described recently in this column) to achieve their results. In brief, the Xerographic process is employed in the usual way to form a half-tone screen reproduction from an original photograph, ex-

(Continued on page 60)



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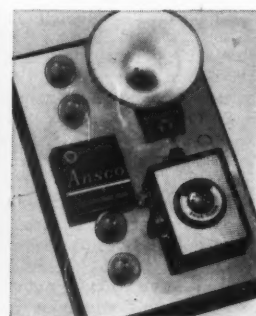
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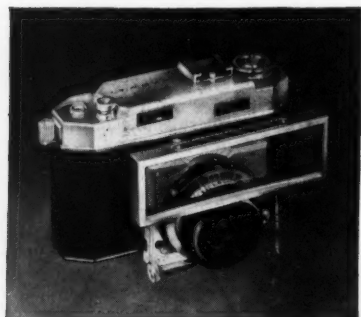
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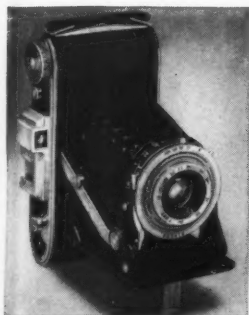
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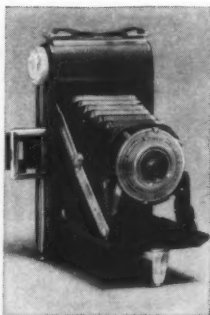
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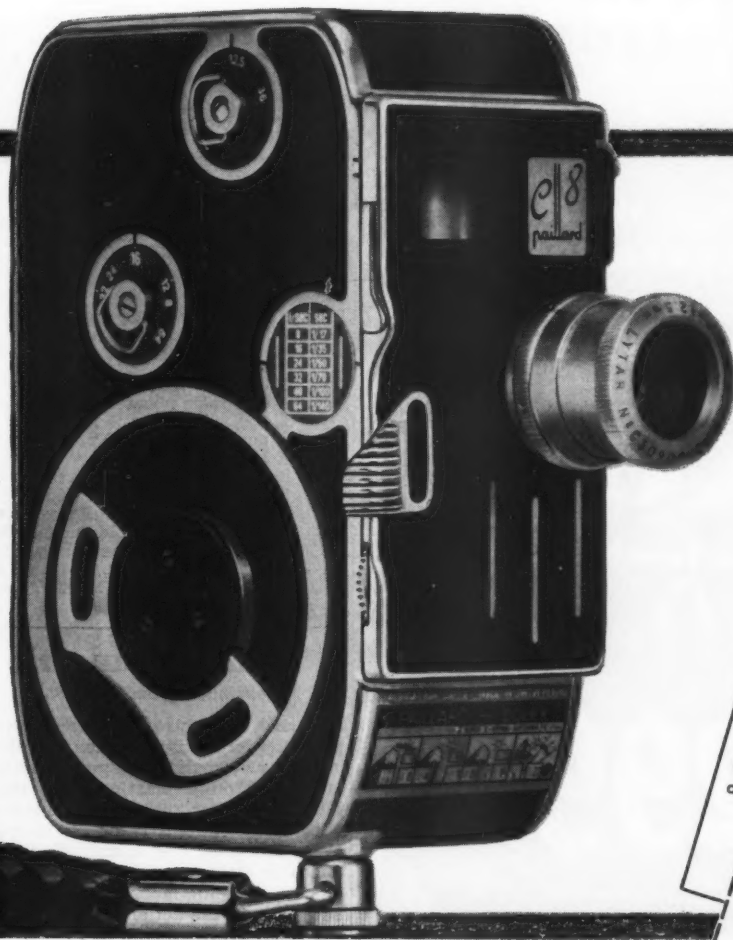
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cameras of comparable cost!

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see special offer on page 35

photo contests

METROPOLITAN MOTION PICTURE CLUB GENERAL CONTEST.

Closes November 19, 1954. Entries may be in black-and-white or color, in 8mm or 16mm, but only one film may be entered by each contestant. First prize, \$100; second prize, \$50; third, \$25. For further information, write to Dr. M. L. Fielding, contest chairman, 2 Broadway, N. Y.

METROPOLITAN MOTION PICTURE CLUB NOVICE CONTEST.

Closes January 28, 1955. For films not over 16 minutes in screen time. Prizes: \$50, \$30, \$20. For further information, write Dr. M. L. Fielding, 2 Broadway, N. Y.

METROPOLITAN MOTION PICTURE CLUB SHORT FILM CONTESTS.

Closes March 18, 1955. For 50 to 150 ft. films. First prize, \$100, second and third prizes, \$50 each. For further details, write to Dr. M. L. Fielding, 2 Broadway, N. Y.

8TH INTERNATIONAL CONTEST OF SPORTING PHOTOGRAPHS OF THE CLUB ATLETICO PROVINCIAL.

Closes November 30. No entry fee or form necessary. Up to six black and white photographs of "sports in action." Prints should not be mounted and should not exceed 16 inches in length nor be less than 7 inches in width. Six prizes of cups and medals plus grand prize of gold medal. Entries should be mailed to Club Atletico Provincial, Blvd. 27 de Febrero No. 2672, Rosario, Argentina.

WHAT'S AHEAD?

(Continued from page 55)

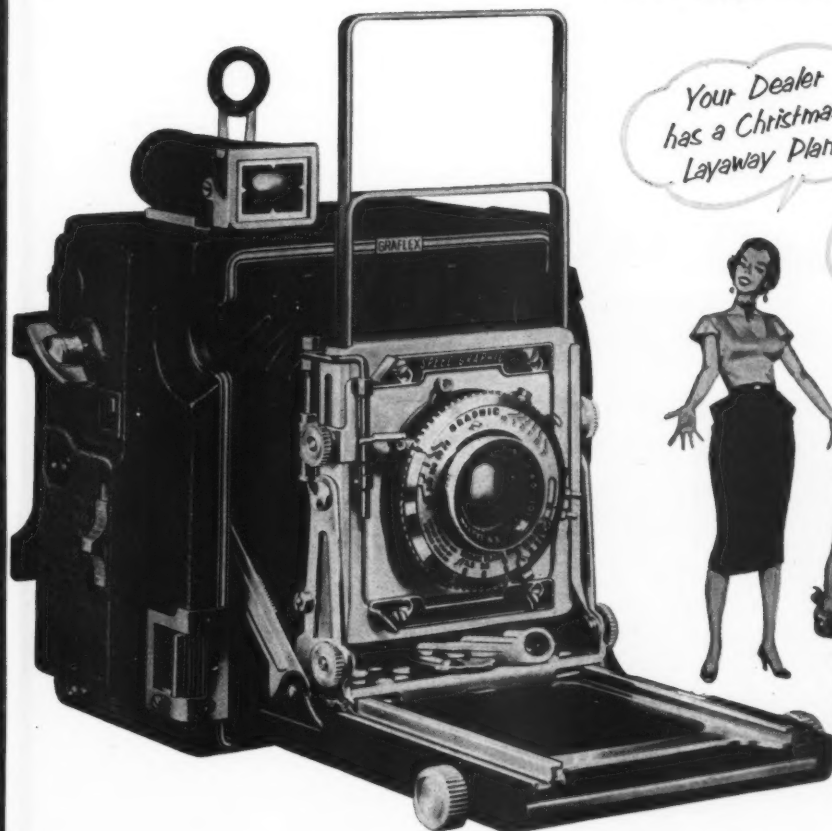
cept that an electroluminescent phosphor powder is employed for "developing" the electrostatic image. The image is formed on a plastic-coated glass plate, and after "fixing" it is covered with an aluminum layer by vacuum evaporation of the metal. This produces the electroluminescent cell which exhibits the luminous halftone when subjected to the action of an alternating electrical field.

According to Carman and Howlett in the September, 1954 number of the Journal of the Optical Society of America, the resolving power test for photographic lenses is still the only simple reliable test for lens performance when conducted under conditions that simulate practice. A few recent scientific papers have implied that there was no correlation between resolving power of a lens and picture sharpness as judged visually. It seems as though there is a correlation, however, when a resolving power chart of low contrast is used which corresponds more closely to practical scene contrasts than a high contrast target.

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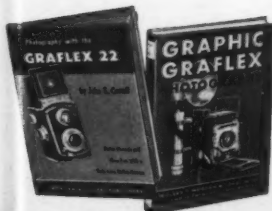
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Miniature Orchids. With the camera focused to 3 1/2 ft., P. E. Springer made this flower study.



A New Pet. James H. Calder found flash best to photograph a young lady with a leopard.



Soda Drink Man. Using small aperture, Dorothy S. Gelatt made foreground, background sharp.

7 hints for better stereo

The trouble with stereo used to be that you could read about it or hear about it—but you couldn't see it without the slides and a viewer. Well, you can now. In a large (400-page), comprehensive (16 authors) and well illustrated (28 color plates) volume, *The Stereo Realist Manual*, publishers Morgan & Lester are introducing a novel method of viewing stereo pairs. It may well herald a new approach to photography as printed in magazines and books.

Basically the new system devised by the publishers in collaboration with the American Optical Co. consists of a simple one-piece plastic hand viewer, both lenses of which combine slight magnification with a prism. The prisms counteract the natural tendency of the eyes to converge, rendering the vision practically parallel. This enables each eye to see only the picture on its side, resulting in true stereo vision (*see box below*). When stereo pairs are looked at through the viewer, a single picture in color or black-and-white is seen—in (*Continued on page 144*)

The three stereo pairs, *opposite*, from the *Stereo Realist Manual* can be seen in full three-dimensions with a specially designed viewer. MODERN readers can obtain it by filling out the coupon on page 143 and enclosing 25c. The viewer consists of two magnifying prism lenses in a plastic frame. The right lens lets the right eye see the right picture only; left lens permits left eye to see the left picture. These two separate views blend into one three dimensional view before your eyes. You may have to practice a bit.

1 The light of a gray overcast sky is one of the most wonderfully revealing lights in nature. The all-enveloping illumination bathes everything softly and evenly, leaving to the forms and shapes the task of revealing themselves by their color and their placement in space rather than by the shadows they cast, and giving to the objects an almost self-luminous quality that is very lovely. This kind of light is especially suitable for close-ups of nature, such as small plants, rocks, etc. Best of all, it is perfect for true color rendition, for it needs no filtering for splendid results on daylight color film. If the film is really in correct color balance for noon sunlight plus blue sky, then the gray sky illumination will render the colors of objects just about as they appear to the eye. However, if you prefer a considerably warmer rendering, the 81C flash filters can be used.

2 As an outdoor color photographer for many years, I have made thousands of exposures on all kinds of color films in all types of cameras. I have made countless tests with all the suggested filters for the suppression of excessive blueness due to haze or ultraviolet rays, and for the correction of variations in color rendition due to "incorrect" color temperature of daylight or sunlight at different hours of the day, to the kind and quantity of clouds in the sky, etc. My conclusion from all such test work is that there is only one condition of daylight that I wish to correct (and that one not always): the excessive blueness that comes from photographing natural subjects (including people) that are in the shade on a sunny cloudless day and so are illuminated by light that is predominantly blue. For this purpose I like to use the 81C flash filter (which you probably already have in your kit for use with No. 5 bulbs on Kodachrome Film, Type A). This is not the recommended filter for Kodachrome Daylight Type, but I prefer it. With this filter and daylight film under blue sky illumination, you increase the aperture about 1/3 to 1/2 stop for best results. (*Continued on page 141*)

Samson Raphaelson, who wrote the text and made the photographs in this article, is one of America's leading playwrights. His are *Skylark*, *Accent on Youth*, *Jason*, and the screenplays *Suspicion*, *Shop Around the Corner* and *Trouble in Paradise* among others. He is an ardent photographer. For MODERN he has used his playwright's skill to recreate his thoughts at the instant of photographic creation.—H.K.

6 approaches to creating a picture

*"I wanted those hands . . .
the sense of the darkroom,
the brilliant eyes."*

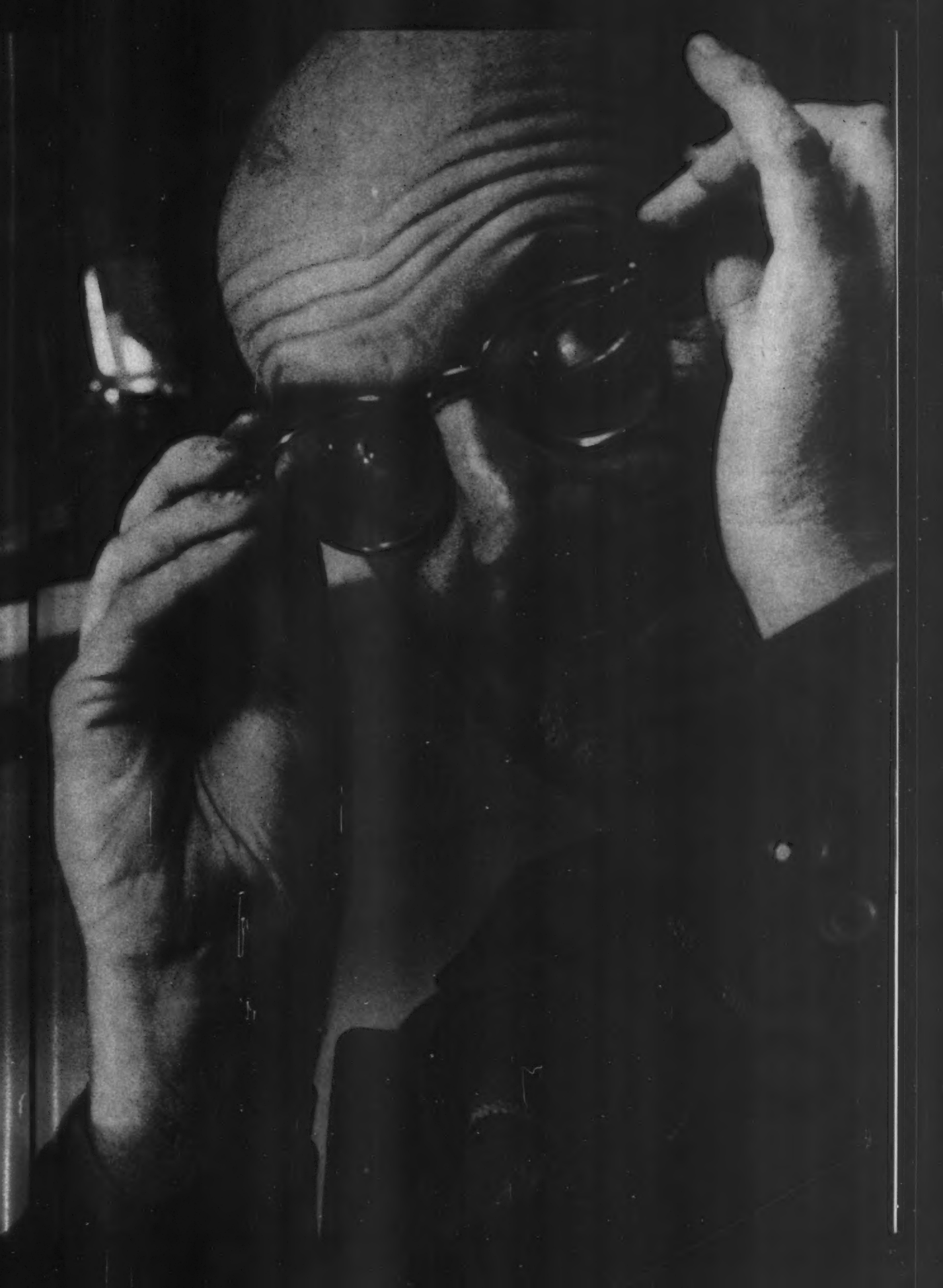
I read Ansel Adams' four books, and I wanted to meet him. Those four little books are encyclopedias of photographic technique. I had been reading about exposure. This was in the Fall of 1951, when I started photography and I did not know the difference between a bright and a brilliant day or the difference between a light, an average and a dark subject.

I had read a lot about exposure. It helped, but not enough. They say expose for the shadows. I saw an awful lot of shadows. I didn't know which shadows to choose. Some of the articles and books were sensible enough and said to choose the shadows that are significant to you, where you wanted some detail rendered, and expose for them. I didn't know which shadows were significant to me. I couldn't get it into my head how

you decided how *much* detail you wanted in *what* shadows. Also how *little* detail you wanted in how *few* of the lighter areas. The shadows became a bogey, and the word highlights became a nightmare. I never quite understood whether highlights meant the absolutely white sparkling tiny spots in a photograph or the lighter area in general. I didn't know whether it meant the sky or the light area on somebody's face.

I never fully and definitely and in a working way got it into my head about the sky. Any photographer would have said, I'm sure, "Use common sense." But there he was assuming I had a sense for these things. I did not. I have a sense of form, undeveloped, but it's there. I have a sense about people. But I am inept at doing things with my hands and no good at physics and chemistry. Any little boy in the neighborhood with a developing tank in his basement could grasp these matters much better than I could. (Actually, I learned, as time went on, that while some of these boys were more (Continued on page 145)

1



*“Waited for conventional shot.
And suddenly I
realized this is a picture.”*

As usual, I was over-excited and uninspired, waiting probably for this child looking at me with a smile, and content if I caught her in a moment when no tree grew out of her head. I knew better in my mind, but not in my nervous system.

My wife and I had been staying a few days at Viareggio, a wonderful resort on the Mediterranean, and an American Army officer had taken us to this lake where Puccini had a cottage. I had a Hasselblad. And there were these wonderful ragamuffins. All vivid and lovely, particularly this little one, the youngest of the lot. She was afraid of the camera and of us and the other children who were having a time with her. I followed around, refocusing and hoping.

Anyway, there I was waiting, and the child was standing there unwilling, and there were all those

hands in the picture, and suddenly I realized, “My God, this is a picture!” Then I became terrified that I’d miss it. I started focusing like crazy, framing those hands and that half of a face. I shot, hoping that my exposure was right. There was more shadow on the kids than I was set for. I played safe by developing two minutes longer than usual. I think I shot at f/11 and 1/200th.

How did I know, even almost belatedly, that this was the precious moment? I think I knew it because gradually, in the last three years, I had been unable to escape a few observations. First, I had found in my efforts at portraits that some were good because there was an expressive hand in them and gradually I learned to get the hand in *while* I was taking the portrait. Also, I happened to be caught by quite a few stunning photographs in magazines and books where hands were used excitingly. I hate to think how many hands I missed before this moment in Viareggio. But the accumulated knowledge that hands are wonderful finally came up from under, when I happened to be standing where the hands were, so to speak, before me on a silver platter.

2





*"The picture's not too sharp,
but no technical error
could destroy the delight."*

Shirley Booth is an old and cordial acquaintance. Last season, when she was starring in *The Time of the Cuckoo*, I went backstage to tell Miss Booth how much I enjoyed her performance. I had the Hasselblad with me. Miss Booth was adoring her little dog, whose leg had been injured and was in a splint. I hate to trouble an actress after a performance, but it occurred to me that she might like to have a photograph of the dog, particularly with the bandage around its leg. She was enchanted with the idea. She stood where the brilliant mirror-lights of the dressing room would illuminate her and the dog. I felt

that she would look best photographed from above, so I stood on a bouncy sofa with sagging springs.

I was shooting at $f/4$ by $1/25$ th second, the result of a hasty reading. I almost never grip the camera tight to hold it steady. Nor do I take a deep breath, or any of the other things one is told to do. I hold the camera almost loosely, relaxed. But here, standing on that sofa, I was swaying up and down. And I had to work fast. I did the only other thing that helps me. I tightened the strap around my neck, holding the camera solid against my face with my right hand, drawing the strap taut with my left hand, so that the camera, in effect, was pressed against my nose. I used the sports finder.

3

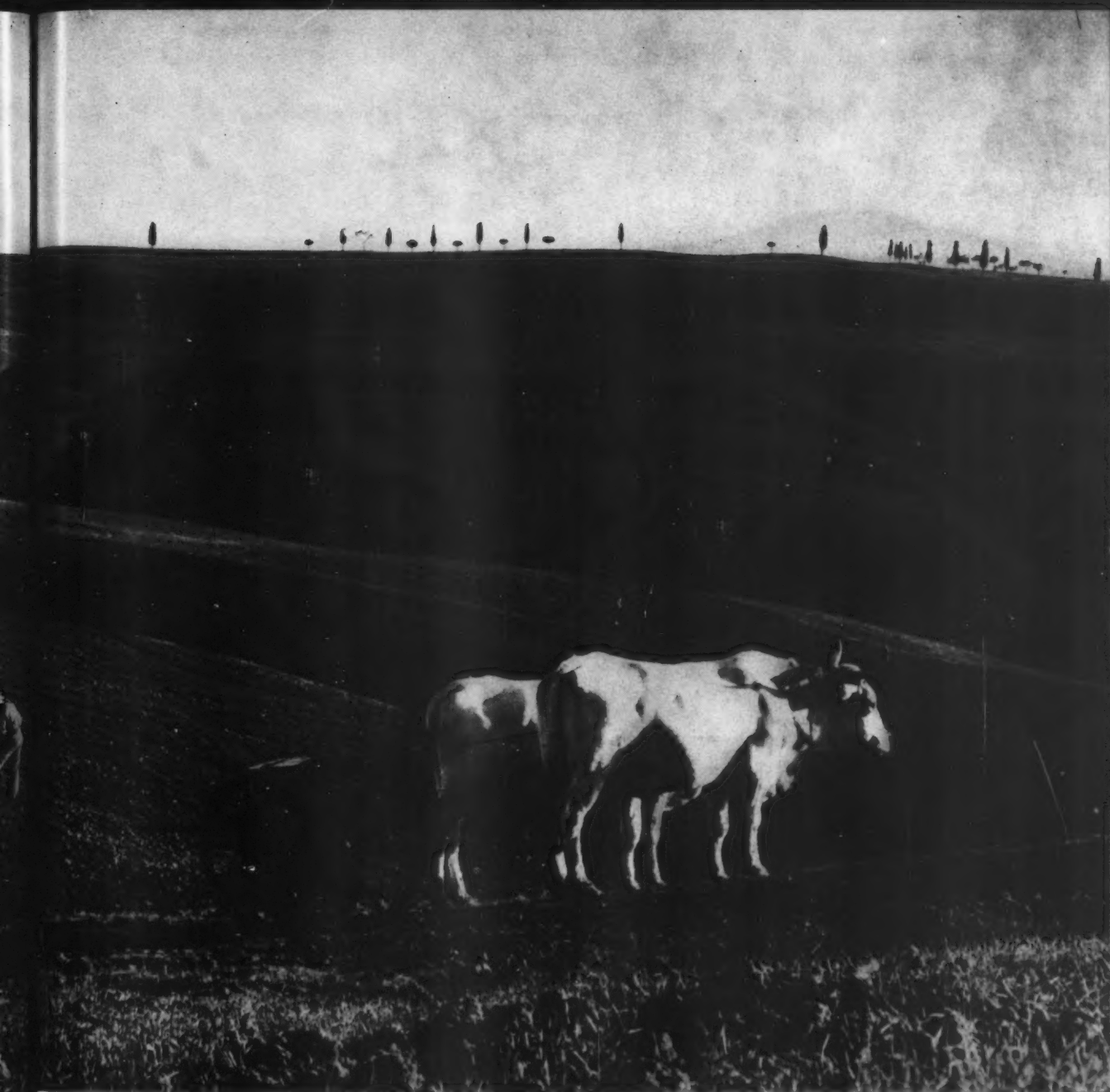
Well, the picture is not too sharp. And the bandaged leg is least sharp of all, unfortunately. But no technical error could destroy the warmth and delight on the face of Shirley Booth as she looks at her little dog.

4



*"I cannot make up my mind
whether those oxen are
too white or not."*

Motoring in Italy, November, 1953. Everywhere the farmers with their oxen. Every picture I contemplated had been done time and again by good photographers. I said, "Might as well throw my camera away." I say that once a week. My wife is tired of hearing it, for more than one reason. She does not think that way. Either she has not seen many photographs, or she sees more freshly than I do, because when anything looks attractive to her, she doesn't care whether it has been photographed a million times before or not. Finally I said, "I'm going to drive along in this Renault



baby-carriage; when you see something you like, speak up, and I'll find a way of photographing it." She said, "I like everything I see today." So I stopped the car. Farmers, hills, sky. Nothing new. I was caught, however, by the little dot of trees on the horizon. I wandered around until I got a relationship between the men in the fields and the oxen that would span the foreground for me, give it a horizontal foundation. I don't think in terms of horizontals as a rule. Or S-curves. I try to let what I see create its own pattern and masses. But here I felt a need for a horizontal. I don't think there is a wide horizontal in

the actual picture, but that is what I was looking for.

I like the roll of the hills and the relationship of the telegraph poles to everything else. Some people think the telegraph poles spoil the scene, but I felt a Grant Wood quality in the field workers, and this quality was heightened by the presence of the telegraph poles.

I cannot make up my mind whether those oxen are too white or not. There is something about the nice glaring impact of the white, and yet I wonder if that would not have been there if I had exposed a little less, and wouldn't I have gained over all?

*"Wait until there's pattern,
but don't wait too long.
Shoot before we lose it all."*

It is midday, hazy sun. Reading of sun on grass, Weston 100. Sun on my hand, Weston 400. Shadow on the grass, Weston 50. Shadows on the porch, between Weston 25 and Weston 13. I have a Hasselblad, and I'm shooting Plus-X at emulsion speed of Weston 200, developing Promicrol, constant agitation at 68 degrees, for $6\frac{1}{2}$ to $7\frac{1}{2}$ minutes. That's under so-called normal conditions. But the contrast is pretty high here, and I don't want to miss. (The books say a 6-stop contrast range is not high, but I say anything over 4 stops is high.) I don't want to have to think while I'm wandering around shooting. I must decide on an exposure formula and stick to it, because I may have to work fast. The kids are going to be racing around outdoors only for about 15 minutes. Then they're going back into the schoolhouse for a Halloween party, and it is too dim in there for available light shooting. I'd better not waste time asking them to pose, because they may spontaneously do things more interesting. Here's where I have to take a chance, too.

5

All right—exposure. I'm going to open up a little, play safe and get my shadows. I'll develop short, I think. Decide that later, after I've found out how I've exposed. But, tentatively, plan to develop for about $5\frac{1}{2}$ minutes instead of my normal $6\frac{1}{2}$ in the Promicrol.

When they're in the sun, I'll shoot f/16 at 1/400th. No, that's normal. I forgot—I'm going to open up. So, in sunlight, I'll shoot at f/11 at 1/400th. That is based on a reading on my hand of 400, which would normally call for f/16 at 1/400th. I'm opening up one stop. Not much; but that's how I want it. In shadow on the grass, I'll open up another stop, and shoot at f/8. If I want to catch anything on the porch, I won't open up too much. I'd like that porch stuff to have rich dark blacks. I'll sacrifice detail in the shadow to get the contrasting brightness of their costumes. Porch. Take a foundation reading of Weston 25. Ignore the Weston 13 values. That would give me f/16 at 1/25th second. I'll cut that down to f/16 at 1/50th. If those shots are under-developed, let them be under-developed. I'm after blacks, so I'll get even more blacks. And maybe I'll have a little luck (Continued on page 146)





6 “If this portrait’s good I’m using knowledge of human nature.”

It’s winter in San Francisco and I run into Tay Garnett, an old friend—a Hollywood director of many hits, a battered but unbowed veteran of the movies. Tay invites me to his suite in the Fairmont Hotel for a drink. I have a camera with me—an Exakta VX. As we walk to the hotel, I tell him about my photography. Like my other friends, he listens politely, with boredom underneath.

This was in December, 1952, when I had been pursuing photography for only a year, and I hadn’t fully learned what a nuisance a photography-madman may be to a citizen who can take his camera or leave it alone. Today I behave differently. I hardly talk about pictures. I do not aim a camera osten-

tatiously at people. Instead, I look out the window, study skylines, pretend to be interested in anything but them. In the meantime, I secretly focus on the person I want to get. But I never linger on his face long enough for him to suspect I mean him. Also, I never look directly at him *when I raise my eye from the camera*. I look either over his head or to one side or the other. Even this I do after a half hour of cameraless talk, and then only for thirty seconds, pretending interest in the window-view behind him, or in the carving on a door.

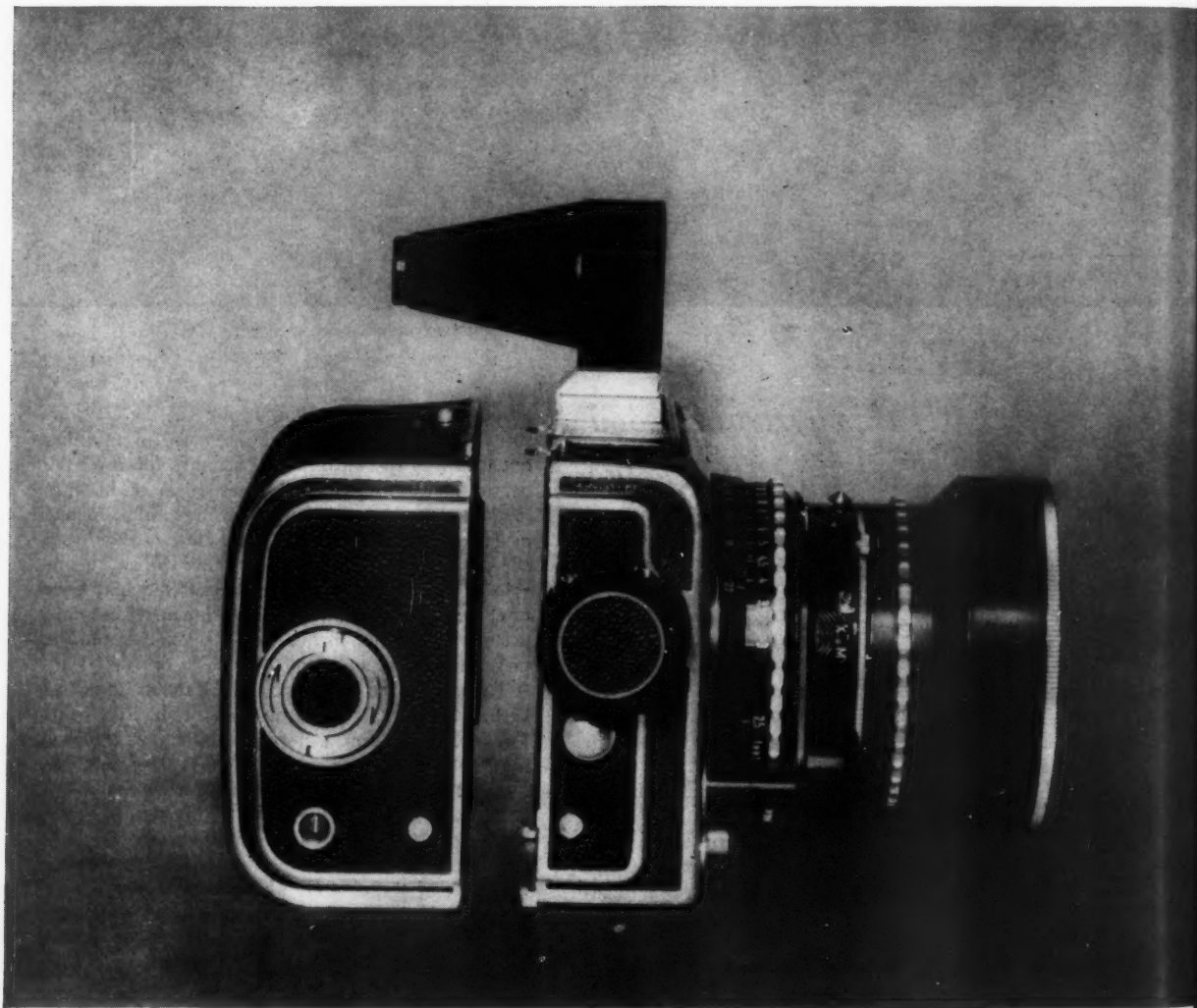
Then, when he is used to having me around, and he talks, and I talk, I get my shots. If he does think I’m looking at him, I never let him have the feeling that I’m concerned with photographing him. I might say, “If I had enough light here, I might get a good shot of you—if you didn’t need a shave. I was studying to see how I’d photograph you against that wall.” It’s amazing how few people recognize the click of the shutter. They think you’re adjusting something. Then, on the other hand, your lack of interest might arouse their vanity and they wish you *would* photograph (Continued on page 147)

THE TWO NEW

THE HASSELBLAD SUPERWIDE CAMERA

There's been a real need for an extreme wide angle lens in the $2\frac{1}{4} \times 2\frac{1}{4}$ reflex field. View camera owners have long had wide angle lenses covering 90 degrees. But there was no camera in the $2\frac{1}{4} \times 2\frac{1}{4}$ format with anything near that coverage until now. The Swedish Hasselblad manufacturers found that no wide angle lens mounted on the standard 1000F camera could do the job. So they

designed a complete camera around a new lens, the 38mm f/4.5 Zeiss Biogon. Although the Superwide takes the same magazine backs as the standard Hasselblad 1000F, all resemblance to it ends there. The Superwide has an MX synched Compur Rapid shutter in a non-interchangeable mount. It has no ground glass focusing, no rangefinder. But it does have 90-degree coverage. So we tested it.



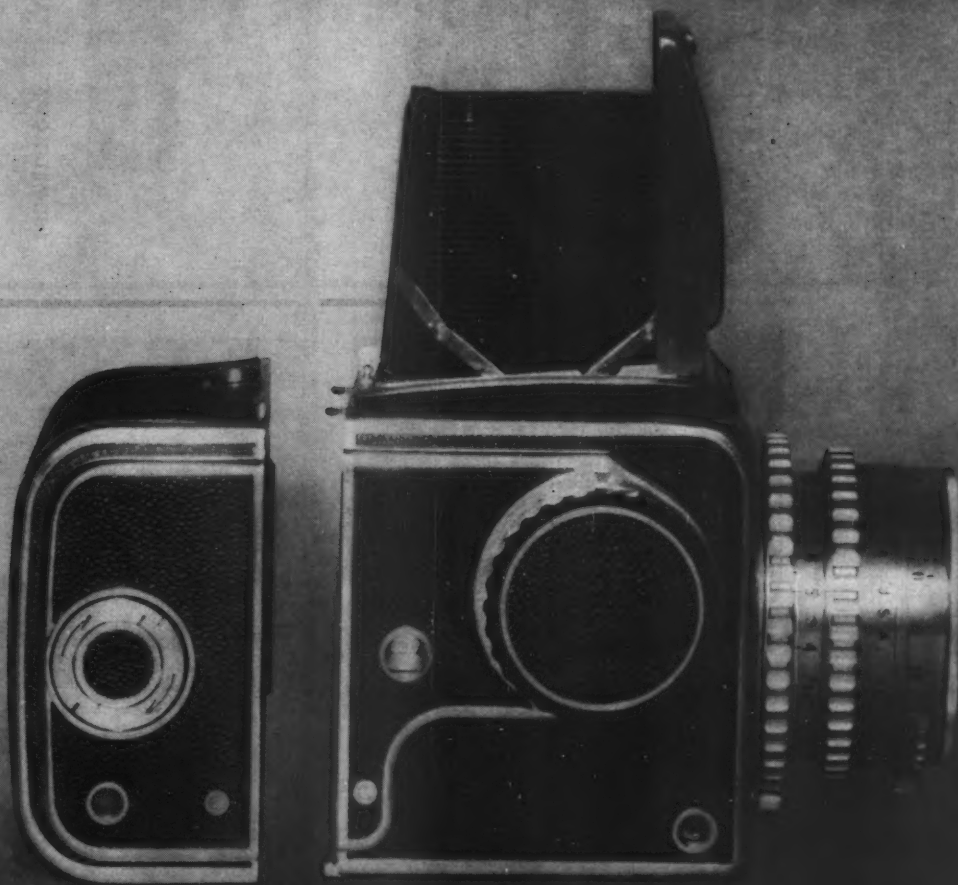
by ARTHUR KRAMER

HASSELBLADS

THE HASSELBLAD 1000F CAMERA

If ever an instrument was designed to answer the prayers for a universal camera, it's the Hasselblad. The $2\frac{1}{4} \times 2\frac{1}{4}$ format makes the camera small enough to be portable, yet it produces a sufficiently large negative to be used professionally for many purposes. Single lens reflex viewing allows an entire system of interchangeable lenses and closeup equipment to be accommodated. The accessories

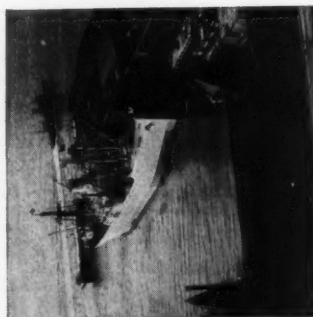
available are many in number and built with the same precision as the camera. The interchangeable magazine backs provide amazingly fast operation. Systems of locks attempt to make exposing film while changing backs almost impossible. Around other models of the camera have grown legends of perfection, rumors of amazing performances. This article will attempt to record the facts.



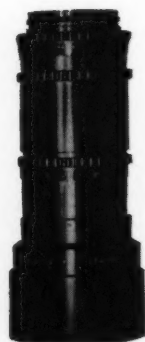
THIS IS WHAT THE HASSELBLAD LENSES CAN DO

Whether you need an extra long lens to bring a distant object closer, to give you a larger image or to reduce distortion, or want a wide angle lens to cover a greater area or deliberately produce distortion, there is a Hasselblad lens to fit the bill. Here are six different situations which call for lenses of varying focal lengths.

NORMAL LENS COVERAGE



ACCESSORY LENS COVERAGE

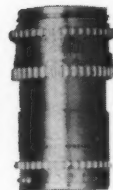


250MM ZEISS-OPTON SONNAR F/4

ACCESSORY LENS

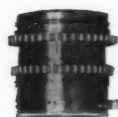
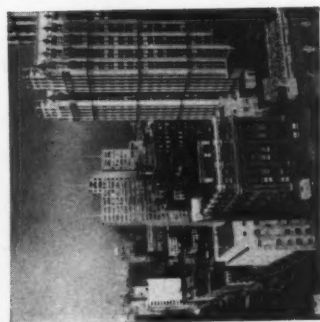
COMMENTS

The longest focal length lens available for the Hasselblad 1000F camera is the 250mm Zeiss-Opton Sonnar f/4, an excellent lens for greatly increasing image size over that reproduced with the normal 80mm lens. It stops down to f/32 and focuses to 8 feet. Camera movement is greatly magnified in proportion to image size, so a tripod is almost a necessity with this lens, although the mount is extremely light. Price is \$439.



135MM KODAK EKTAR F/3.5

The 135mm f/3.5 Kodak Ektar lens will increase image size, although not as much as the 250mm Zeiss-Opton Sonnar. It's also often used for portraiture to minimize foreshortening distortion. Elongation of face, slight increase of nose in picture, *far left*, is reduced with 135mm lens, *right*. The 135mm Kodak Ektar, which stops down to f/22, has built-in pre-set diaphragm, can be focused to 40 inches, takes Series VII adapter ring, costs \$285, is American made.



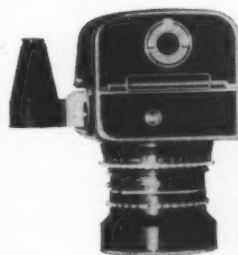
80MM KODAK EKTAR F/2.8

Standard lens supplied with the Hasselblad 1000F is the American-made Kodak 80mm f/2.8 Ektar which focuses from 20 inches to infinity. A pre-set diaphragm control makes it simple to focus with the lens wide open and then stop down to a small opening just before the picture is taken. A Series VII adapter ring and sunshade is built into the lightweight mount. This lens, as all the Hasselblad lenses, has remarkable definition even to its smallest aperture, which in this case is f/22.



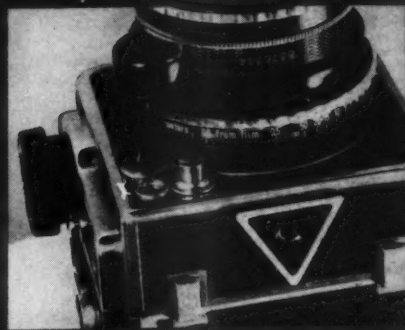
60MM ZEISS DISTAGON F/5.6

When working in confined spaces, the 60mm Zeiss Distagon, covering a field of 66 degrees, is most useful. Its maximum speed of f/5.6 is rather slow for accurate focusing in dim light but small errors will be compensated for by the great depth of field. An adapter ring in the lightweight mount accepts Series VIII filters. This shortest interchangeable lens is \$189.50.

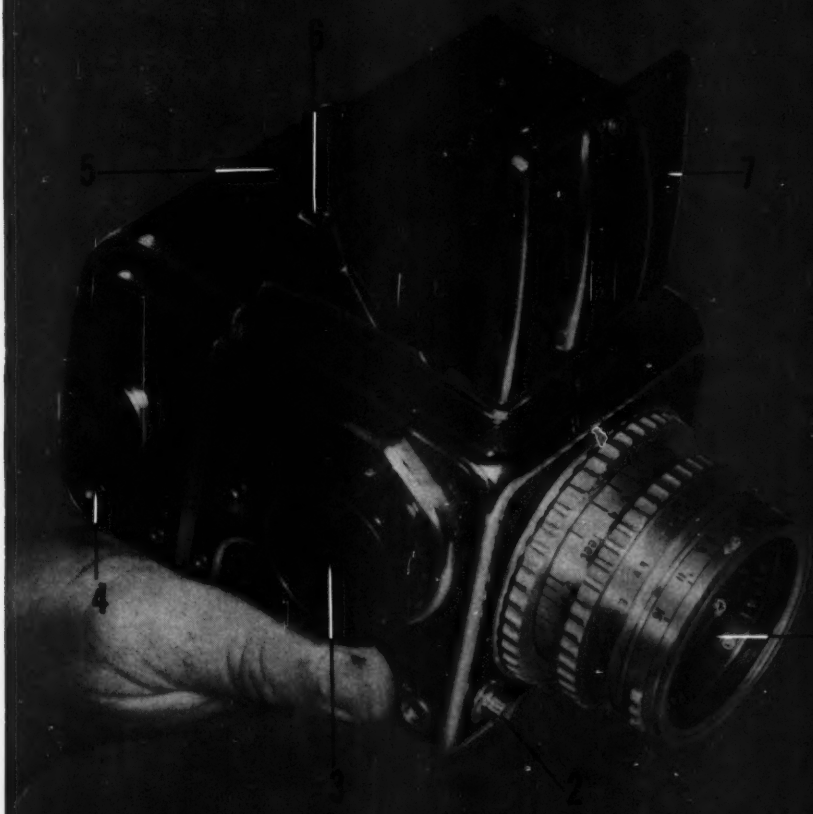


38MM SUPERWIDE F/4.5 CAMERA

When the Zeiss Distagon (above) just isn't sufficient to cover what you wish, you can shift to the Hasselblad Superwide Camera with its 38mm f/4.5 Zeiss Biogon lens covering a 90-degree field. It accepts Series VIII filters in an adapter ring. Severe distortion will result if this camera is not held level and parallel to the subject. A bubble level is incorporated into the camera body to help you keep it level. Price of Superwide Camera complete is \$489.50.



9



HASSELBLAD SUPERWIDE

1. 80mm f/4.5 Heliar lens
2. Film wind knob
3. Magazine film wind knob (for loading film only)
4. Interchangeable back
5. Eye level optical Finder
6. Spirit level (viewed through prism on optical Finder)
7. Heliod focusing interval focussing to W meter (app. 20 min)
8. Compur shutter, speeds from 1 sec. to 1/3000 sec. with 4 and M sync., self timer
9. Bottom view shows winder release, cable release socket, tripod socket, magazine retaining clips

HASSELBLAD 1000F

1. 80mm f/2.8 Ektar lens
2. Shutter release button (into cable release socket on side)
3. Film transport, shutter speed, and cocking knob
4. Exposure counter window
5. Magazine back
6. Magazine release button
7. Removable (interchangeable) hood and magnifier
8. Flash contact shoe with 1/2 second delay dial, dual tri- and sockets (European and ASA). Shutter release (left), back lens release (right), magazine slide, magazine magnifying key

THE 2 HASSELBLADS: HOW GOOD ARE THEY?

Why the Hasselblad cameras? What do they have that other cameras of the same type don't? Why plunk down nearly \$400 for a camera plus good-sized chunks of money for the accessories? These were some of the questions that MODERN wanted answered.

We had heard professionals call the Hasselblad the most versatile camera made. One Hasselblad could take the place of two other cameras since you could use it for both black-and-white or color work by loading either type of film in the interchangeable backs. They said that the camera was extremely rapid in operation, that you didn't have to fumble with the controls. So we took both recently introduced Hasselblad models, the 1000F, the Superwide Camera, and all the accessories that the distributor, Willoughbys, could find. We then put the cameras through a frightening series of tests. They were used on commercial jobs and lenses underwent bench tests. When the 1000F was not in use we wound the shutter and released it a few hundred times a day for months on end. In short, the camera got as rough a workout as it might in quite a few years of normal use. It was dropped on the floor deliberately to see what would happen. (Cameras are not meant to be dropped on floors, but they get dropped anyhow.) Would it break into small pieces? But before we get into this part of the story, let's take a closer look at the two cameras.

The Hasselblad 1000F (\$379.50) is a single lens reflex camera which makes twelve $2\frac{1}{4} \times 2\frac{1}{4}$ exposures on a roll of 120 film. Film is loaded into magazine backs which detach from the camera. Each magazine back is equipped with a dark slide. The back cannot be removed from the camera unless the slide is in place to protect the film. You can shoot half a roll of film, remove the back and replace it with another roll in another magazine in a matter of seconds. When the magazine back is attached to the camera, you can't take a picture until the slide is removed. A Hasselblad with a number of magazine backs is an ideal setup. (The magazine backs cost \$69 apiece.) Loading the backs is quite easy and very fast. You use a winding key to bring the first exposure to a small window at the back of the magazine.

Once the magazine is in place one knob is used to set the shutter speed, wind the shutter, and advance the film.

To set the shutter to any of the speeds from 1 sec. to 1/1000, you pull the knob out slightly and turn it forward until the desired speed is opposite the index markers. Then you let the knob snap back into place. To wind the film and shutter, you just rotate the knob forward. It will stop automatically at the next exposure, the number of which will appear in a small window on the right side of the magazine. There are two small signal windows, one on the right side (Continued on page 124)

4

indoor color problems

How do you shoot candid color indoors? What do you do about exposures under household tungsten lamps, and fluorescent tubes, or by stray daylight coming through windows? Those were the problems facing Joseph Siegelman, a young violinist in the Radio City Music Hall symphony orchestra, when he decided to photograph some of his associates by the light available during rest and practice periods. He found he had to break most of the accepted rules and invent a few of his own methods. There were four types of light to deal with: window daylight, household lamps, cool white and daylight fluorescents—a representative sampling of what you're likely to meet anywhere. A combination of his Leica, Kodachrome, fast lenses, slow exposures, and a filter mounting technique he saw in MODERN (see page 81) did the trick. And you can do it, too.

COOL WHITE FLUORESCENT

Data sheets for daylight color films do not recommend cool white fluorescent tubes as a light source. Yet, they're common in public places, so must be used sometimes. Siegelman's shot of newlyweds is quite acceptable for general color, skin tones, and sharpness. This was a 1 sec. exposure at f/2, using an 85mm Nikkor lens to get a big image. Daylight type film recorded the entire scene on the "warm" side. However, experience has shown that the human eye not only tolerates, but even welcomes, skin tones which are "warmer" (additional red, yellow, or orange tints) than the natural colors of skin. So, Siegelman didn't feel the need to use any filter for this happy scene, even though a color analyst might prove that it was not an accurate rendition. If color accuracy were vital to the success of the picture, this wouldn't do.

1

DAYLIGHT FLUORESCENTS

Color films give best results with light sources (such as daylight, tungsten, or flash) which have a continuous spectrum—that is, all wavelengths (colors), from blue through green and red, are present in various amounts. Fluorescent tubes, however, emit light from which some wavelengths (colors) are missing. Although the eye does not perceive this, color film does. With some tubes, such as cool white, above, the result may be pleasing. In other cases it may be displeasing and a *color compensating* (CC) filter must be used to try to make up for the color deficiencies. Siegelman found that with daylight tubes daylight film gave him excessive green, most noticeable in flesh tones, so he used a CC20 blue filter (it holds back some green and red). This also brightened the grayish-blue walls. Exposure was 2 sec. at f/2.

2





DAYLIGHT INDOORS

Windows in modern homes and offices are getting larger all the time, and so are the opportunities for candid color exposed by daylight streaming in. Two kinds of lighting opportunities are presented: direct sun flooding the subject as though outdoors, with exposures just about what they would be outdoors; diffused, sunless light which requires longer exposures, supplies soft, even, but "cold" illumination. For the latter a *Skylight* filter or a slightly yellowish *light balancing* filter (No. 81 or 81a) usually is a must to prevent over-all bluishness. However, if the surroundings are "warm" colored—red, orange, light brown—light reflected from them may also prevent excessively blue tones, as in the shot of the Rockettes clustered on the stairs near their dressing rooms. Exposure on daylight film was $\frac{1}{4}$ sec. at $f/2$, no filter.

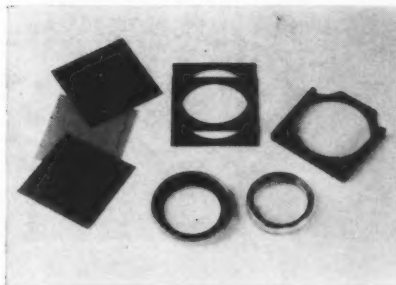
3

TUNGSTEN HOUSE LAMPS

Except for the fact that it's somewhat more reddish, the light from ordinary household lamps is similar to that from the photofloods for which most tungsten type color films are balanced. Simply by adding a slightly bluish *light balancing* filter over the lens, the red content can be cut down sufficiently to give a more accurate film-light relationship. Siegelman gets good results by using an 82c filter with bulbs of 150 watts or bigger; for bulbs under 150 watts, the 82c *plus* the 82. Although "perfect" color balance won't result, pleasing tones will. This card player and his kibitzer were both so engrossed in studying

4

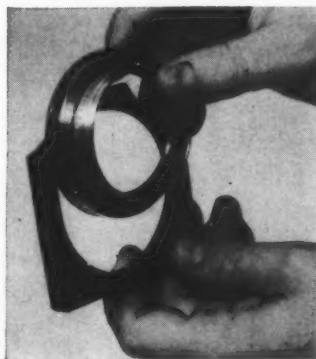
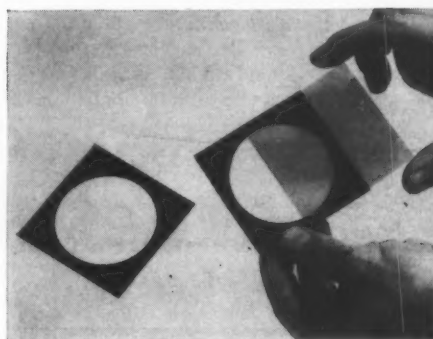
the hand that exposures of $\frac{1}{2}$ sec. at $f/2$ showed no movement. The light rear wall affords full separation of the dark heads from the background, particularly important with color.



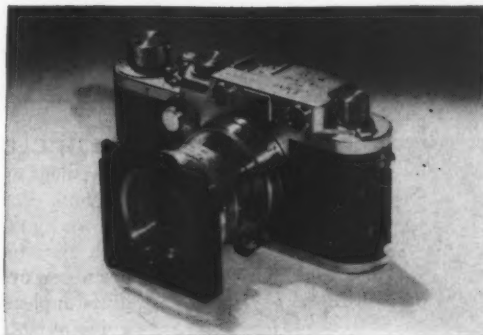
Get Kodak 3 in. or smaller square gelatin filters, plus filter frame and frame holder, top center and right; also adapter ring to fit lens mount, bottom right, step-up ring to fit frame holder and adapter ring, if needed.

SOME FILTERS COME ONLY AS GELATIN SQUARES; HERE'S HOW YOU USE THEM

Handle gelatin filter by edges, insert in filter frame. Slide two halves of frame together. Be sure filters, frames, are big enough for the lens.



◁ Frame holder edge goes between retaining ring and step-up ring. Retaining ring is screwed in tightly to secure frame holder. Attach adapter ring to back of step-up ring. Entire assembly screws into threads of lens barrel or slips on outside, depending on adapter ring. Filters slip in, out quickly, should be retained with small piece of tape. ▽



15 ways to use single flash

PART TWO OF A SERIES . . . PHOTOS BY MORRIS GORDON

Every one of the display pictures on these eight pages was made with just one flashbulb, thereby demonstrating that with just a little ingenuity an almost infinite variety of effects is obtainable. However, this is not an article on technique—rather, it is concerned with ideas. It's not a description of what kind of result you'll get if you hold the flashgun in one of fifteen ways. Instead, it shows you how to simulate several kinds of available

light, how to create a mood, how to fill-in shadow areas under a variety of conditions, how to do a soft, or serious, or informal, or pseudo-daylight portrait. And all with one flashbulb. The first article in this series of *Flash From A to Z* (Nov. 1954) dealt with the mechanics of flash. Here the Chief Photographer of Western Electric Co. shows you how to put that technical information to work to produce exciting photographs.—J. W.

3 methods of direct flash



FLASH CLOSE OFF THE CAMERA FOR MODELING is usually an improvement over flash on the camera (*top, right*). If you can get the flashgun off your camera, this is the first step to better pictures. Notice the shadows thrown by the gun held high and left. Combination of either right or left and high gives best results. Straight overhead flash will throw harsh shadows under noses, eyes, mouth, is unflattering. Flash to the side without elevation also gives unpleasant face shadows. Exposures are figured as for flash on camera; guide number divided by bulb-to-subject distance in feet equals f-stop to use.



FLASH ON CAMERA FOR ACTION is the most frequently used method. More flashbulbs are used this way by amateurs (simple flash cameras) than in all other ways put together. But that does not make it good. Flash on the camera throws the light directly at the subject, casts noticeable shadows on the background wall, if there is one, gives a minimum of modeling and shape to the subject. Yet, since it must be used sometimes, here's how to get correct exposure. For each combination of film-bulb type-shutter speed there's a *guide number* (printed on the flashbulb carton). Divide this number by the camera-to-subject distance in feet and the result is the correct lens opening to use. It's a nearly foolproof system.



FLASH CLOSE OFF TO CREATE A MOOD

is not often used, but gives striking results. If flashgun is held close to the floor, and the camera is used at a slightly low angle, the effect created can be highly suggestive of a criminal aspect, something supernatural, a feeling of drama or suspense. It all depends on the subject. The effect is heightened as the flash is brought closer to the subject, still held low. An opposite approach is to hold the flash high and directly in front. Deep shadows under eyes, nose, chin add an air of mystery, drama, but seem less sinister than those cast by a flash held low.

CONTINUED ▷ ▷

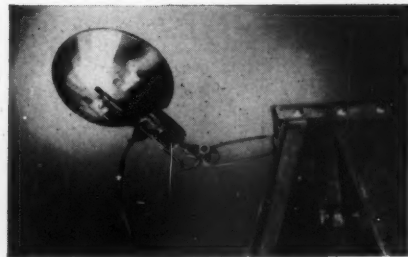
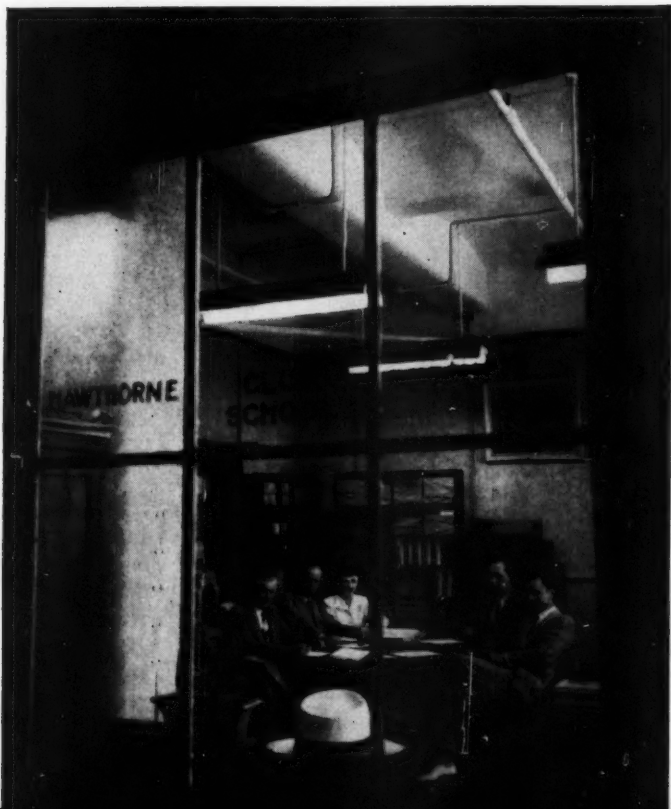
SINGLE FLASH (continued)



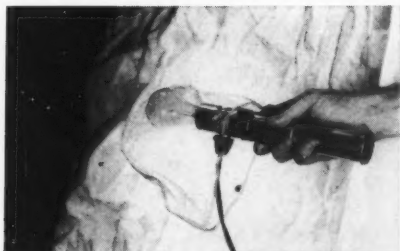
LIGHT FROM HOUSELAMPS is easily simulated by flashing a bulb right in the lamp as was done for this shot of Barbara Ferguson. However, don't use the house current, or the fuses may be blown out. Simplest thing is to unplug the lamp from the house current outlet and then plug it into the extension outlet on the flashgun. Exposure for such a shot depends on the lampshade, subject distance, etc., but try $f/8$ at $1/50$ as a starting point for experiments.



4 techniques for flash to



LIGHT FROM CEILING FIXTURES is simulated by putting the flashbulb up high. Here the idea was to take the picture from outside the house by the interior lighting. A big flashbulb was placed high up on a ladder, pointing into the corner formed by ceiling and wall—a perfect wide-angle reflector. An extension ran out to the camera. Lens was moderately stopped down for depth of field. Exposure of $1/2$ sec. caught full flash, allowed ceiling lights to register fully on film, enhanced natural effect.



INTERIOR DAYLIGHT gives a soft, even illumination, but frequently is coming from the wrong direction or is too weak for picture taking. To simulate it, a bare bulb was flashed at 1/50th sec. against a large sheet of crumpled white wrapping paper. The softly diffused light was bounced onto the subject with enough strength to create shadows. However, the diffusion sent enough light around the room to fill in the deepest shadow areas, prevent a harsh, unpleasant result. Allow about two stops extra exposure for flash light so bounced.



simulate available light

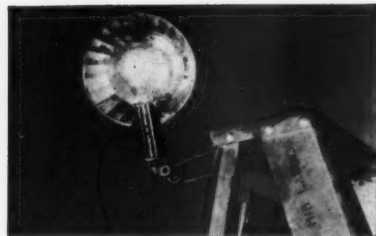


BARE BULB OVERHEAD is a common light source when shooting by available light. Results are usually harsh, with stark shadows and strong highlights. So, to duplicate such a condition, simply dangle a flash extension cord from a high point, fire a bare bulb. Cardboard sleeve deflects light down. Make sure the bulb doesn't flash right into the lens and fog the picture.

CONTINUED >>



SINGLE FLASH (continued)



FILL-IN FOR OVERHEAD LIGHTS

should retain the character of the available illumination, or the picture will look faked. The idea is to adjust the flash light so it just about matches the existing light level of the brighter parts of the subject. First, take a meter reading for an available light exposure, measuring the brighter areas. When you know the proper lens opening and shutter speed, use the guide number in reverse—divide it by the lens opening to get the distance in feet at which the bulb should be placed on extension. Slow shutter speeds improve results.

4 ways to use flash as



FILL-IN FOR INTERIOR DAYLIGHT is needed to lighten the deep shadow areas, soften the intensely directional effect of light coming in a window, separate subject and background. Main exposure here was by daylight, with a meter reading to get proper lens opening and shutter speed. To get a weak, diffused flash light, the reflector was aimed at opposite wall and ceiling.





SYNCHRO-SUNLIGHT some people call this much abused kind of flash fill-in. Usually the pictures look completely false in character, but here's a case where the flash was so unobtrusive as to be unnoticed. Yet, it did its job, bringing out detail in the shaded side of the ball player which would have disappeared without the use of flash. Once again the main exposure was by the existing light—daylight here. The light from the flash was reduced by placing two thicknesses of handkerchief over the bulb. A rough rule of thumb is that each layer of handkerchief will reduce the flash exposure by about one full stop.

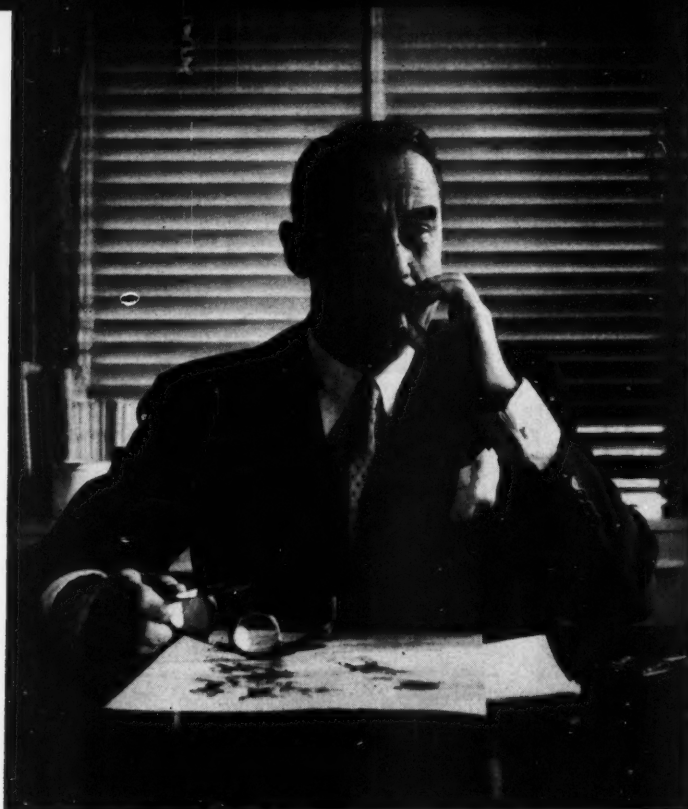
a fill-in



FILL-IN AS MAIN LIGHT sounds like a mixup in terms, but that's what happened here. The faint light on the snow-covered ground came from a corner street light and registered during a ten-second exposure. The brilliant light in the background was provided by a large flashbulb held by a man on a ladder hidden behind the big tree, who aimed, flashed the bulb at a shouted signal.

CONTINUED ▷ ▷





SINGLE FLASH (continued)



INFORMAL PORTRAIT of advertising executive Jack Cunningham had to be made in a hurry—he was just as busy as he appears to be and there was no time to fuss with lights. One bulb was flashed at a large sheet of crumpled paper. The reflector kept the light directional for a strong shadow; the paper diffused it enough to scatter some around the room. A slow shutter speed (1/25) took advantage of this stray bounced light to fill in areas that would have been excessively dark otherwise.

4 kinds of flash portraits

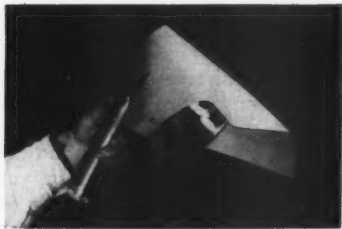


SOFT PORTRAIT of a girl required diffused but directional light, to give full modeling yet prevent harsh shadows. The girl was resting on a low bench, head and shoulders propped up on her elbows. The bulb was held low, but because she was looking down, the shadows give the effect of side lighting. A piece of white paper behind the bulb replaced the regular reflector. There was a large white cardboard behind the girl's shoulder to reflect light into the shadows and lighten them.





PSEUDO-DAYLIGHT portrait was designed to show maximum detail of worker's safety outfit, had to be made quickly on the job location. Background is a big sheet of paper. Bulb was flashed against one cardboard reflector, light bounced off it, illuminated subject, hit reflector on opposite side, and softly lighted the man's shadow side. Such cross bounce lighting can be done in the corner of a room, bouncing light from wall to wall.



SERIOUS PORTRAIT of serious man was made with one bulb held high and to left of subject. A sheet of cardboard wrapped around the reflector and bent down in front was used to keep light off the top of his head, direct it entirely to face. Here strong dark shadows are appropriate; no fill-in reflector was used.



3 basics of

right shutter speed

The first basic camera control regulates the degree to which you stop action. Out of the half-dozen speed markings on your camera you must learn how to choose the one which will give you the results you have in mind as you look at the scene. How often do you want to freeze action, as in this picture made at 1/500 second? When is action best shown by blur? Which subjects can be stopped by slower speeds such as 1/25 and 1/50 second? For the answers about shutter speed turn to pages 92 and 93.

correct lens opening

The lens opening you pick determines how deep the area of sharpness will be in your picture—how much will be sharp in back of the subject on which you focus, and how much in front. Again you have a choice. But before you choose the setting, consider how your eye looks at the scene. What do you want to emphasize and make sharp: the whole area from foreground to background, as in this picture made at f/8, or just one portion of your scene? There are a number of settings between your wide open stop (often f/3.5) and the smallest lens opening (often f/16). To learn how to choose the one which will give you the depth you want, turn to pages 94 and 95.

proper camera focusing

Is it enough to focus squarely on your main subject—on a face, a child playing, a window, a boat in motion, on a tree or on a distant mountain? If you use your range-finder or ground glass focusing mechanism correctly and shoot at the right shutter speed, these single objects will usually be sharp. But what about foreground and background? And what about less distant surrounding objects and their relationship to the over-all scene? Will these areas automatically be sharp on your film when they are important to the photograph as a whole?

Here's where you need to make full use of your third basic camera control—proper camera focusing. Correct focus allows you to place your band of sharpness just where you need it. Though lens opening determines how deep this band will be, only correct use of your focusing mechanism will position this band exactly where you want it for the most effective picture result.

Before you make an exposure look at the scene carefully to decide which areas must be sharp. Then adjust your focus to record them that way in the picture. To know just when and how to use this basic camera control turn to pages 96 and 97.

PHOTO COURSE

camera control



PHOTOS BY HAROLD FEINSTEIN

PARALLEL ACTION . . . 1/100 SEC.



. . . 1/500 SEC.



1 *Right shutter speed: your control over moving objects*

How do you want to show motion in the scene you're about to record? Sometimes the subject itself will suggest a specific treatment—blur, partial blur, “frozen” action. Or you may be influenced by your personal reaction to the situation. Whatever your choice, you must know how to set the shutter speed on your camera to get the picture result you want.

Let's suppose you want to stop motion. Why is one shutter speed effective and the other not? Why is the fun car *above* stopped at 1/500 second and blurred at 1/100? As you make an exposure a small image of the moving object is projected on your film. When the object moves the image moves. But whether this image is sharp or not depends on how far it moves across the film plane while the shutter is open. At 1/100, of course, the image moves further across the film plane than at 1/500. But when this distance is short enough, as *above* at 1/500 second, the picture looks sharp.

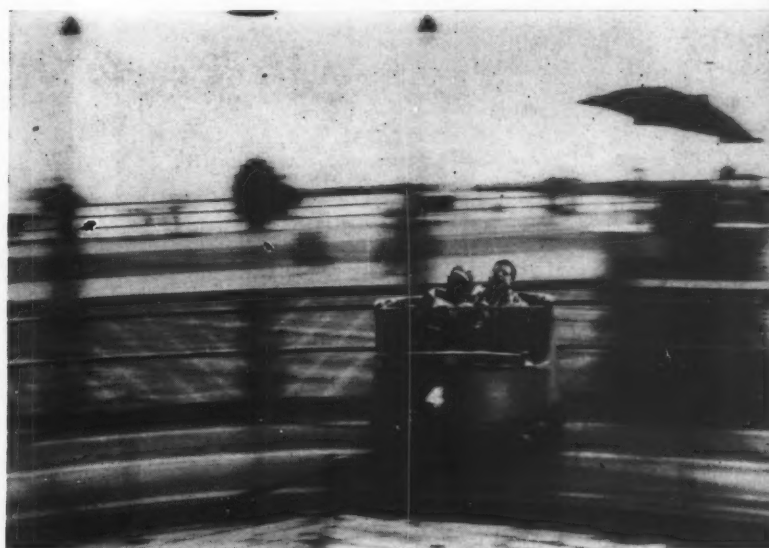
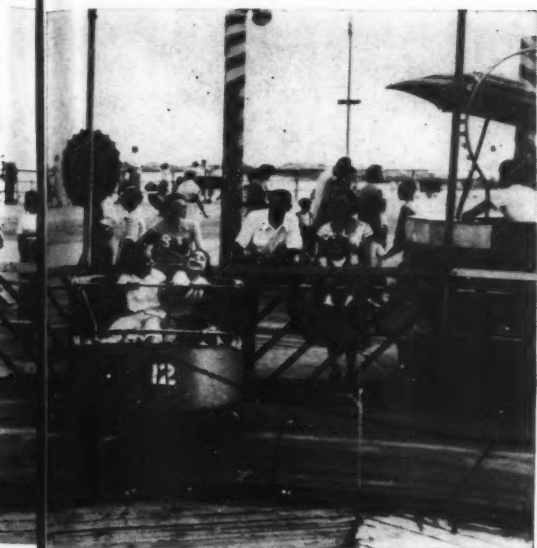
The same principle holds true for all action. If the fun car had been coming diagonally towards the camera its image would have covered less space across the film—and the photographer could have

used a slower shutter speed. By the same principle, action directly towards the camera (or away from it) usually requires the slowest shutter speed of all.

Before you set your shutter speed, however, remember that distance counts, too. Backing off from your subject reduces both image size and the distance the image travels across your film plane. The car *above* could have been stopped at 1/100 by use of a greater camera-to-subject distance.

But suppose you want to show motion by blur? For a fast-moving subject set shutter speed one, two or three speeds slower than the one required to “stop” action. Pick the one which will give you the exact degree of blur you want.

Blurring the background is another story. Ever notice how you move your head to follow rapid action and see it clearly? When you swing your camera to follow motion it's called “panning,” and you get an effect like *above, opp. page*. By moving the camera with the action you actually reduce the distance the image travels across your film plane. The moving object is sharp. You get a real feeling of motion. And best of all you can use a slow shutter speed, like 1/25 second.



TOWARDS CAMERA . . . 1/50 SEC.



. . . 1/200 SEC.



One scene, several rates of motion? What do you do?

Here's a problem faced by everyone who photographs motion. Unless your scene is highly unusual you'll find not just one—but at least two rates of motion in the same picture area. Often these are part of the main subject. Take the situation at *left*. There are three rates of speed in the center of interest: the moving cart, the child's arms in action, the sway of her body.

Oldtime advice was: use a shutter speed which will halt the fastest action. For many situations this is still sound technique. But is it the right treatment for all pictures? Must everything be dead sharp as in the exposure made at 1/200 (*left below*), or totally blurred as in the 1/50 second exposure (*left*)?

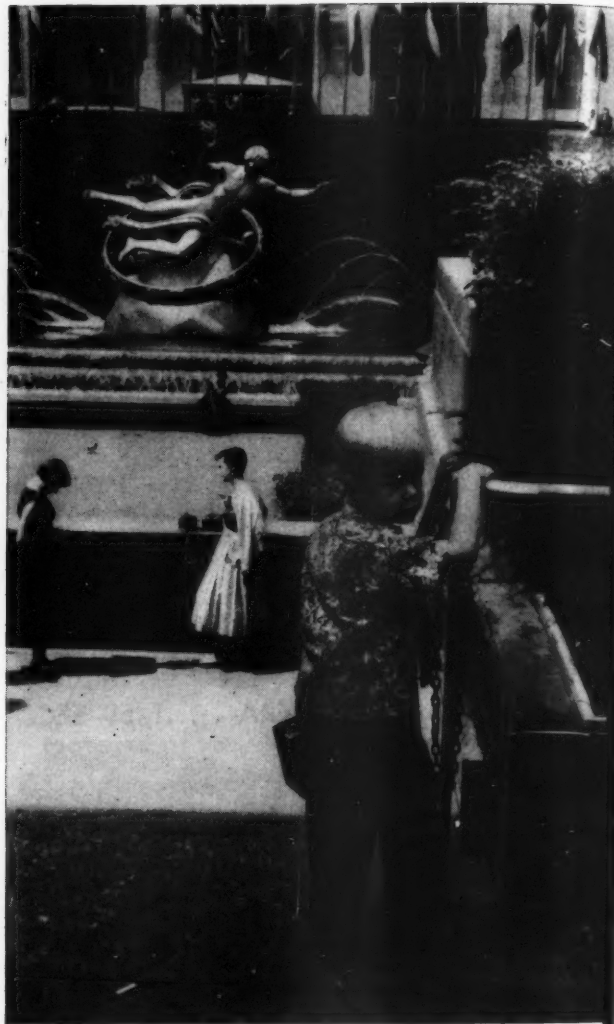
That depends on the setup, *and* on what you want to get across. If partial blur fits the picture mood better than complete sharpness, set your camera according to the technique for blurring a fast-moving object, described on the *opposite page*.

Choose a speed which will blur the objects you want to blur, and leave others sharp. In the case *at left*, 1/100 sec. would do the trick if you wanted to show arms blurred, but the car sharp. All other things being equal (shooting distance and rate of motion), you'd need a faster speed to stop motion if the cart were traveling parallel to your film plane. For the reasons why this is so, see text on the *opposite page*.

LENS OPENING: $f/3.5$



LENS OPENING: $f/16$



2 Correct lens opening: your control for depth of field.

Let's talk terms for a moment. Lens opening (or f /stop) regulates the intensity of the light which reaches your film. When you move the marker on your camera from a large lens opening to a smaller one—from say $f/2$, 2.8, or 3.5, towards $f/8$, 11, 16—you *decrease* the intensity of illumination which hits the film emulsion.

But something else happens, too. The area which seems sharp (beginning in front of the point on which you focused, and ending behind it) is extended. Your "depth of field" becomes greater in a picture made at $f/16$ (*above right*) than in one photographed at $f/3.5$ (*above*

left). And depth of field at a given f /stop increases as your camera-to-subject distance increases.

What does this mean to you as a photographer? How can you use this control over depth to make your photographs say what you want them to say? There are plenty of times when over-all sharpness is acceptable but doesn't do the most for your subject. One answer is to throw background or foreground out of focus by reducing your depth of field. What you're doing is contrasting a sharp area against a fuzzy one, to put the accent where you want it. The possibilities are unlimited.

Which lens opening should you use for the exposure?

Exposure meter in hand, you see a dial with at least a dozen f/stops (and corresponding shutter speeds) you could use to make the picture. Which one should you choose?

Getting enough light to strike the film is no real problem. From the sample set of five meter combinations (shown at *right*), plus the pictures made using each one, you can see that about the same amount of light strikes the film in each case.

The exposures are equivalent because f/stop has been shifted in inverse proportion to shutter speed. As your speed is moved to 1/100 to let light fall on the film twice as long as at 1/200, the f/stop is made one full stop *smaller*, to cut the light's intensity in half. This balance is maintained all the way down the line. And each f/stop change shown here is one full stop smaller than the one shown above it.

Which are the full stops on *your* camera? Sometimes you're shooting fast and want to alter the settings without consulting your meter. In the series of f/stops shown at *right*, you'd have an additional full stop between f/2.8 and f/4, the largest lens opening shown. But when your camera starts at f/3.5, it runs a bit differently: half stop to f/4—then full stops as shown at *right*. For the record, a half stop separates each of the following: f/4, f/4.5, f/5.6, f/6.3, f/8.

When lens opening comes first

Whenever depth of field is paramount and there is no rapid motion in the scene, f/stop takes precedence over shutter speed. This is the time to make use of a depth of field scale like the one shown on *page 96*. Most modern cameras have them, and they're usually on the lens barrel or on the side focusing knob. After you've focused on your subject you can use this scale to see at a glance just what your depth of field will be at a given stop. If it isn't enough you can pick the stop which will give you the exact depth of field you require for your picture.

F/stop or shutter speed?

Choice of shutter speed, however, can be your first consideration when you're shooting rapid action and depth of field is not a factor. But a scene requiring both greater depth of field plus fast shutter speed is often a problem. Here's where you have to compromise. The scene at *right*, for example, contains each of these elements to a certain degree. To handle similar situations: use your depth of field scale, follow instructions for shooting moving objects shown on *pages 92 and 93*—and play it safe by making several shots of the same scene at equivalent exposures.



3 *Proper camera focusing: your control for picture sharpness*

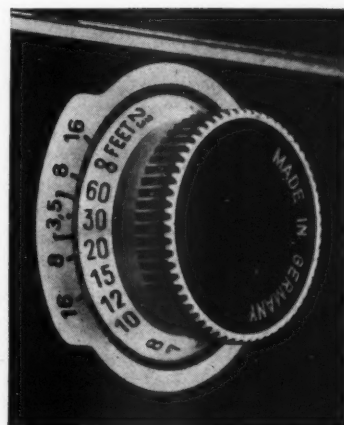
What good is depth of field if you don't have it where you want it? Most of us focus on the main subject (as the boys *below*), stop down as far as possible in a situation like this (here $f/16$), then shoot away hoping that the depth of field will cover everything.

It doesn't always, in this hit or miss way of shooting. Sometimes as *below*, most of the depth of field falls outside the picture, and a foreground object like the boat may be annoyingly out of focus.

How can this happen when lens opening is set at

$f/16$ —an opening which provides great depth of field? A quick look at the depth of field scale (*below*) tells the tale. With the focusing scale set at 30 feet for the boys, and lens opening at $f/16$, *only* objects between 15 feet and infinity could possibly be sharp. The boat in the foreground occupies a space between 10 and 13 feet. It is excluded from the sharp area on the scale. It therefore appears out-of-focus on the print.

Is there any solution when you've stopped down as far as you can go—but your picture still isn't sharp from



**DEPTH OF FIELD
SCALE SET AT 30 FT.**



**DEPTH OF FIELD
SCALE SET AT 15 FT.**



foreground to background? The answer isn't always more depth of field, which incidentally you could get by backing off. It's positioning the depth of field you *do* have by proper use of focusing—your third basic camera control.

Let's look at some basics about depth of field and its position. Generally less than half of your total depth will fall in front of the focusing point. In fact, the amount will be considerably less than half as your focusing marker approaches infinity—and your total depth of field becomes greater.

All focusing scales work on this principle. However, if your camera has a lens of a different focal length than that used here (a 75mm lens on a Rolleiflex) the readings will differ. That's because when distance and the *f*/stop are kept constant, the depth of field will decrease with increased focal length—and vice-versa.

Now to the actual solution of the picture problem

shown at *left*. How do you determine the point of focus so that your depth of field will cover the whole picture area? The first step is to focus on your nearest object—in this case the part of the foreground boat which you want to include in the picture. This is at ten feet. Next focus on the furthest point which you want to be sharp—here the stern of the boys' boat, about 33 feet away.

Now look at your depth of field scale. Locate 10 on one end of the footage marker and an approximate 33 or 35 on the other. Then turn the focusing knob until these numbers are inside the two (*f*/16) markers, or fall directly opposite them. This happens when focusing distance is at 15 feet.

You're ready to shoot now (provided lens opening and shutter speeds are set properly) to get the entire picture. By focusing in front of your main subject you've shifted your depth of field forward and positioned it where it can work for your picture.—*Cora Wright*

11 hints for making money in baby photography

*Editor's note: The following is a condensation of the first chapter from "How To Make Money in Photography," by Eugene Hanson. The complete book, covering dozens of fields for amateur and professional work, will be published in December by the American Photographic Book Publishing Co., 332 pages, many illustrations, \$4.50.**

If you love children, if you enjoy hearing people exclaim happily over the pictures you produce, or if you are simply looking for a sure-fire way of making a good income with a camera, then the shooting of baby pictures is a specialty which you should investigate.

The rankest novice can make an honest dollar shooting pictures of children but on the other hand the most skilled of professionals can find in baby pictures full

scope for the exercise of all his abilities, plus ample rewards both in money and in artistic satisfaction.

A case in point is the experience of John Reed, the famous Hollywood glamour portrait photographer. He worked out a system for shooting baby pictures with a consistently high percentage of good results, opened a chain of studios in the Los Angeles area, all of them under the name "Susan's" and all using the same system, then proceeded to advertise heavily in the newspapers and over the radio stations. Within a few years, the income from these studios put John Reed into the millionaire class.

Even if you aren't as shrewd as John Reed, you can still make a good income from baby pictures if you go about it in anywhere nearly the right way.

1 *How to Begin as a Baby Photographer.* Let's assume you have no ambitions to get rich overnight with your baby pictures and that you live in a neighborhood where the people have ordinary incomes. Your desire is to supply these parents with really good pictures of their children—good enough so that you will feel pride in your work—but you want to keep your prices reasonable.

For this type of output, reasonably good quality at reasonably low price, the best equipment, all things considered, includes a twin-lens reflex camera and a portable electronic speedlight. The Automatic Rolleiflex is the most convenient of cameras available at this writing but any other twin-lens reflex with a shutter synchronized for speedlights or flash can be made to suffice. A speedlight which has two tubes has a tremendous advantage over the single-light unit.

2 *You Must Have Good Samples.* Your very first step of all in getting started is to assemble a set of samples of your work. There is absolutely no substitute for samples, because nearly every parent when he thinks of photography in the home thinks of amateur snapshots and he fancies he can provide these for himself. Or, if he thinks in

terms of portraits, he envisions the old-fashioned formal picture which was a major labor for mother, child and photographer alike.

Your pictures taken in the home with speedlights, sharp and vivid and catching animated expressions on the faces of the children, will be a revelation to the parent and will capture his order when no amount of salesmanship in words would move him.

To build your set of samples, go to the home of the most charming child you can find, a child with an intelligent face and bright expressions, and offer to give the mother a picture of her baby without charge if she'll have the child model for you. Tell her frankly that you need the pictures for samples. She will be proud to cooperate.

Then proceed to shoot dozens of pictures of that child. Shoot several sittings, spacing them far enough apart for you to see the final results of each sitting before you shoot another, and shoot ten times as many negatives as you would in an ordinary sitting.

3 *Check Local License and Taxes.* Once you've obtained a good set of samples, your next step is to obtain a city license, if one is required in your town, and make arrangements to pay the sales tax if your state or city has that nuisance,

and get any other licenses your community may require. Don't neglect these legal details. Take care of them right at the start.

There are two reasons why such details are important. In the first place, operating without a license when one is required is breaking the law and can result in trouble or at least inconvenience. In the second place, the possession of the proper license establishes you as a professional, and displaying it may give the customer just a little more confidence in your ability and your integrity.

4 *The Easiest Way to Sell Pictures.* You can be your own salesman if you prefer, but there's much to be said for hiring an experienced professional salesman on a commission basis. Unless you are fortunate enough to be really good at selling, the experienced professional salesman can drum up more business for you than you can for yourself and he thereby fully earns his hire.

You needn't take the responsibility of retaining a salesman on a full-time basis, especially in the beginning. You can have an insurance man or someone else who meets the public handle your pictures as a sideline.

A reasonable commission to pay your salesman is (Continued on page 137)

*See ad, page 148.

Use a Kodaslide Signet 500 Projector and you can leave the room lamps on!

FOR SOME TIME NOW, our engineers who specialize in Kodaslide Projectors have been walking around with smug smiles on their faces. We suspected they were about to report something new, stupendous, colossal, 500-watt, and blower-cooled. They have. It's the new Kodaslide Signet 500 Projector.

This projector is bulging with good new ideas. It will stand firm and level on practically any surface. Its individually spring-loaded, high-elevation front legs adjust themselves to whatever kind of table you're using. It has an extra adjustment on one rear leg so you can line up your picture with the top and bottom of your screen to the last neat fraction of a degree. It has a 12-foot cord, so you don't have to dig up extensions to reach a plug-in.

Automatic stacker

But those details are nothing, compared to others. The Signet 500 has a snap-action slide feed so fast you can scarcely see the slides change. It has a hopper at the bottom which gives you back your slides stacked in a neat group in the same sequence as they went in. It feeds from the top, so there's no danger of shifting the projector as you put the slides through. It has a recall lever, to bring back a slide if you put it in upside down or backwards. It also has a clearance lever to drop out the last slide—no need for a last "dummy" slide or any intricate maneuvers.

Furthermore, if you prefer to use an automatic changer, the Signet 500 accepts a \$14.95 Airequipt Changer with plunger feed, selective skip-or-repeat, and 36-exposure magazines that have a neat individual metal frame for each cardboard or thin-glass slide. We don't make this changer, but most photo stores have it.

Cool as a cucumber

For the Kodaslide Signet 500 Projector, our engineers chose a special impeller-type blower. This costs more, runs quieter, and moves more air than comparable propeller fans.

This impeller blows cool air up around

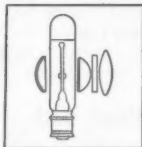


Kodaslide Signet 500 Projector with $f/3.5$, \$72.50; with $f/2.8$, \$79.50. Strip-film Adapter, \$27.95. Case, \$19.75. Airequipt Changer, \$14.95; extra magazine, \$2.25. This powerful new projector makes a wonderful Christmas gift.

the lamp inside the condenser basket, all over the outside of the condenser basket, and all over both sides of the slide. In addition, because a 500-watt bulb in the Signet's condenser system really pours out the light, we are using the same extra-thick, extra-quality heat-absorbing glass we use in our 1000-watt Master Model. Your slides have never had such gentle treatment.

And the sun comes out

Naturally, we've saved the best news until last. This new projector has what we call a "close-coupled" condenser system. Close-coupling is a fine trait in race horses, and it makes projectors perform better, too. In a snug grouping, we have two Lumenized condensers and a front-surfaced hemispherical mirror, with the 500-watt bulb between. This setup, with the Signet's 5-inch $f/3.5$ Projection Ektanon Lens, puts more light on the screen than any other 500-watt projector we've tested (except



our own Master Model with 500-watt bulb and $f/2.3$ lens). Incidentally, for these comparison tests we use *matched* bulbs, since not all bulbs of the same wattage burn with the same brilliance.

We've also tested the Signet 500, with its 5-inch $f/2.8$ lens, against higher-wattage projectors with $f/3.5$ lenses. It beat those, too. We've tested it in living rooms, with the table lamps turned on, and our audiences were delighted with the screen brilliance and color quality. Delighted, too, not to sit in a pitch-dark room. The slight dilution of color, from shaded room lamps, seemed to bother nobody—the projector is so powerful. And folks enjoy a show more when they can see each other while the slides are being screened.

Nice thing about all this screen brilliance is that you get it without putting 1000 watts of heat through your slides. Turn on the projector, and you think the sun came out. And the Signet 500, with $f/2.8$, costs only seven bucks more than the Signet 500 with $f/3.5$.

Conveniences, too

The top grille of the Signet 500 lifts off for bulb change; one twist, and the bulb's out. Turn a coin-slotted screw at the back of the lamp house, and you can lift out the whole condenser basket for easy cleaning. The motor is prelubricated for life; you need never oil it.

For carrying, there's a \$19.75 case, to hold the Signet 500, extra lens, extra projection bulb, and Kodaslide file boxes or Airequipt Changer.

The Signet 500 has handsome lines and a smart grey-brown finish on a rugged die-cast aluminum body; and we don't know another thing to say *except*—see it at your Kodak dealer's, try it out, and give your old projector the honorable retirement that an honest and faithful servant deserves. The Signet 500 is a superb Christmas gift.

Prices include Federal Tax and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Merry Hints and

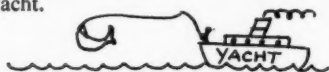
or, Christmas Shopping From Your Easy Chair, with your Kodak dealer as near as your telephone... Some notes on the enlarger and flash equipment you'd like to hint for... Ways to save your feet this shopping season... New midget flash... The easel game... and, nearby, the 2 x 2 projector and stereo camera you ought to own



Merry hinting time

We note, with a pleasant warming of the blood, that bits of holly and tinsel are flying by our windows. Small boys are behaving better. In a short time, with a tinkle of bells, every maker of widgets will report that *his* widgets are the best of all Christmas gifts for everyone.

Darned if we will. Not here. A good camera is a swell gift if it's chosen to fit your needs and is the one you want (see back cover, this magazine). We think it quite probable you'd like one of those cameras. On the other hand, you might prefer a Kodak Stereo Camera. Or a Kodak Fluorolite Enlarger. Or a yacht.



In any case, we (1) think Christmas is wonderful, (2) want to wish you a wonderful Christmas, and (3) would suggest that it's smart to do your Christmas hinting early.



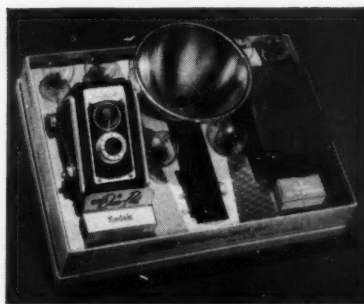
Nothing extra to buy

For years, our friendly salesfolk have been pondering the problems of the weary gift-shopper, seeking to invent devices that would save his aching feet, and words to fall sweetly upon his drooping ear. Now they've got both. The device: *camera outfits*. The words: *complete in this one package!*

Never in all our born days have we broken out with such a rash of excellent camera outfits, priced all the way from \$13.65 to \$75.00. This Christmas, we hope we've made enough. We hope so, but wise shoppers will still visit their Kodak dealers early.

For \$13.65, your boy or girl can enjoy a Brownie Hawkeye Flash Outfit. For \$17.95, a Brownie Bull's-Eye Flash Outfit (this is based on a new camera that takes full 2 1/4 x 3 1/4 pictures). For \$21.75, a Kodak Duaflex III Flash Outfit (this includes the Kodak Model of the Duaflex). Then, perhaps for your spouse, there's the Kodak Duaflex III DeLuxe Flash Outfit (with the famous Kodak f/8 Duaflex). That one is \$31.95. And the Kodak Pony 135 Camera Outfit, \$44.95.

Nothing skimpy about any of these outfits. Each of them contains flash



bulbs, batteries, a flashguard, film, and necessary reading matter. All handsomely done up in gift-display boxes. Quite an eyeful. Also a quick, sensible, and impressive solution to gift problems.

Getting into larger money, the \$75.00 Kodak Town and Country Outfit *doesn't* include batteries, bulbs, or film. Nothing but a beautiful Kodak Bantam RF Camera with f/3.9 lens and coupled rangefinder, Kodak Standard Flashholder with Flashguard, and handsome brown Field Case. All in a smart tweedy gift box. Grand gift, swell value; but you'll want to add a couple of rolls of K828A Kodachrome Film, bulbs, and batteries, for Christmas shots around the tree. Sorry this one's out of step. We put in all we could for \$75.00.

(There are also two fine outfits based on the Brownie Movie Camera, at \$49.75 and \$99.50. That's a total of eight outfits. Multiply them by quite a few thousands, and they add up to a lot of happy Christmas mornings. Makes us feel good. Hope we solved your gift problem, too.)



Midget flash

Even though you pick out a different gift outfit, you'll still want to look at the Brownie Bull's-Eye Flash Outfit—if only for the pleasure of seeing the Kodalite Midget Flashholder. Cute as a bug, with a mirror-finish Lumaclad reflector only 3 inches wide. It's especially designed for the tiny M-2 flash bulbs, but works with all midget bulbs.

This is going to be a new trend in flash. The tiny "peanut" bulbs are extremely efficient with a tiny reflector. In

fact, in this reflector, an M-2 and a No. 5 or 25 deliver just about the same amount of light.

Look at the Bull's-Eye Camera at the same time. It's synchronized for all midget bulbs, has a *Lumenized* Kodak Twin-dar Lens, focuses to 4 feet, and gets 8



pictures 2 1/4 x 3 1/4 on a 620 roll. Sort of a "super box camera." Also has a neck strap, double-exposure prevention (with a warning signal in the viewfinder), and one of the clearest, sharpest viewfinders you've ever tried. The Bull's-Eye Outfits, \$17.95, are going to use up most of the Midget Flashholders this year.



Enlarger check

Your enlarger is the heart of your darkroom, an investment for years of use. If you're using an old, out-dated enlarger, or are thinking of setting up a darkroom, this Christmas is a good time to treat yourself to a new one.

To help you make your choice, here's a check list of features to look for in an enlarger. For reference, we've used the Kodak Fluorolite Enlarger, since it embodies all the features you need.

Check the illumination. An "integrating sphere" lamphouse with fluorescent "cold" light is the modern source. This is the illuminating system on the Fluorolite Enlarger.

Check the balance. Fluorolite's spring counterbalance assures easy raising and lowering of enlarger head.

Check the range. Fluorolite head

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Warm Ideas

swings entirely around, for projecting big blowups all the way to the floor.

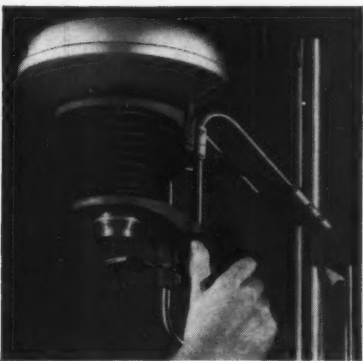
Check the coolness. Circline fluorescent light is safer for negatives. Lamp-house never becomes hot in these enlargers.

Check the controls. Fluorolite's tilting head and rotating negative carriers allow perspective control in *all* planes!

Check the handling. Fluorolite's smooth vernier controls allow swift simultaneous two-hand manipulation. The speed of auto-focusing, plus the precision of visual setting.

Check the scope. Fluorolite's long bellows allows wide range of enlargement. Lenses interchangeable.

Check the materials. Fluorolite uses the right material for each part. Long-lasting neoprene for the bellows. Rigid



steel for the column and bar-frame bracket. Big, comfortable, easy-to-grasp plastic knobs. Heavy-gauge sheet steel for the base, and so on.

Check the rigidity. Fluorolite column is deep-anchored—extends all the way to the bottom of the all-metal paper-cabinet base.

Check electrical safety. Fluorolite connections are safe and permanent—made at the factory. Heavy-duty cord is self-coiling—avoids kinking and fraying.

Check versatility. Fluorolite, with accessories, becomes a copying camera, movie titler, slide-making camera, photomicrographic camera, and a view camera (with rotating swing back) for either studio or outdoor use!

Check convenience. Light-tight cabinet base holds paper—and test strips—right at hand.

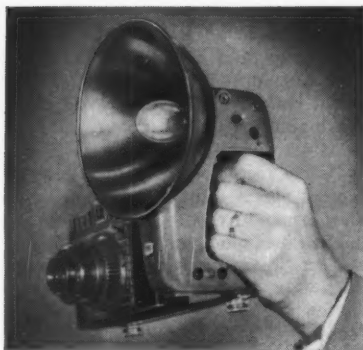
Check value. Weigh all the features

against the price. Fluorolite price, \$99.50 without lens... a "most-for-your-money" value. See your Kodak dealer.



Romantic Ektalux

There's something very romantic about a fine camera. That's why it makes such a good Christmas gift. We have never thought of flash units as possessing such romantic gift appeal; but the distinctive qualities of the Kodak Ektalux Flashholder do lend a bit of an aura. Certainly the new Ektalux prices bring this professional-quality equipment within most gift budgets. The Flashholder is now \$19.75, whether with standard, press, or Polaroid bracket. Extension Units, \$9.75 each. Kodak Ektalux Synchro Switch, \$2.50; Remote Release, \$2.75; Solenoid, \$9.75; adapter for Graflex or Heiland solenoid, \$1.50. Nice thing about Ektalux equipment is its broad capacity (with two batteries in the Flashholder you can fire as many as 12 of the new "quick-break" bulbs at once), its flexibility (you



can tailor an outfit to fit practically any personal photographic needs), its built-in quality and handsome modern appearance. A hint in time saves nine.



Game

There's a game called ring around the enlarging easel. It goes like this: lift up the masking arms with one hand and try to put the paper in place with the other. Lower the masking arms. Then lift them again because the paper has moved out of place. And so on until a

player starts to froth at the mouth. He's "it" and has to go down to a Kodak dealer to find out about the Kodak Masking Easel. He wins when he discovers the following facts: the Kodak Masking Easel has a back guide that holds the paper firmly and true. The mask assembly has spring steel hinges that hold it up while you adjust the paper. It takes prints up to 11 x 14 inches, lets you set straight, equal margins from 1/4 to 3/4 inches wide. The price for saving your sanity is \$15.



Gift idea: color prints

Seems so obvious we hesitate to mention it, but for a highly personalized and modestly priced gift, you can hardly beat a 5 x 7-inch Kodacolor Enlargement (\$1.50) or one 5 x 5 (same price). An added virtue is that they're easy to wrap for mailing. These sizes can be printed either from an original Kodacolor negative or from a 30-cent Kodacolor "internegative" made from one of your 24 x 36mm or 28 x 40mm Kodachrome transparencies. Order through your Kodak dealer.



Christmas in January

We know of a fellow who got his photographic Christmas cards done this January. Not for next Christmas; for the one he'd just passed.

If you don't want to be in the same boat, you'd better get going. Where to? To your Kodak dealer's for the materials you'll need for your greeting cards. What's he got? He has non-cracking. Kodak Ad-Type Paper for French- or accordion-fold cards. Other papers, too. He has an assortment of Kodak Greeting Card Masks, \$1.25 each, for printing smart-looking cards. He has Kodak Folders just the right size to hold individual prints. And envelopes. And, if you're looking for some fresh ideas, pick up a copy of the 25¢ Kodak Data Book "Photographic Greeting Cards." Merry Christmas!



On adjoining pages, see the detailed story of the \$84.50 Kodak Stereo Camera and the new Kodaslide Signet 500 Projector.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



WHY YOU WILL LIKE THE NEW \$84.50

Kodak Stereo Camera

- Because it has everything the expert needs—
- Because it's capable, fast in operation, a pleasure to use—
- And because it doesn't cost you a fortune.

Everybody knows that stereo is wonderful. Now let's get down to brass tacks and discuss some equally wonderful stereo equipment—a first-class camera and two excellent viewers, all reasonably priced.

To Design a Camera—

Suppose you were designing a stereo camera for yourself. You'd want top quality, as we did. You'd want *capacity*—fast lenses, good fast shutter. You'd want easy, straightforward, rapid operation. Since color exposure is critical, you'd like a camera that makes it almost impossible to err in exposure. You'd also like a camera that practically loads itself, and that rewinds fast once you've finished a roll.

If there were special focusing requirements for stereo, you'd want to honor them. There are; in stereo, you need to cover a zone, not merely focus a single plane. So, the Kodak Stereo Camera has a new type of *zone ranging* system instead of a rangefinder. This system is better fitted to the facts of stereo, gives you a less bulky camera with fewer moving parts, and saves you \$25 to \$50. It's also quicker and easier to use, as you can prove in a three-second test at your Kodak dealer's.

Of course, you'd want all the conven-

iences that are worth their cost—such as automatic shutter cocking, automatic level indicator, depth scales, and so on. You'd want a camera that felt right in your hands, balanced well, and looked good. And you'd want the lowest price you could get without sacrificing quality.

Naturally, we wouldn't be talking about all this unless the Kodak Stereo Camera had all of it. The price, by the way, is only \$84.50 *including* Federal Tax.

Stereo to Enjoy

When our engineers started to work on this camera over three years ago, they didn't expect to come up with anything this remarkable. We like to call it the "new concept" in stereo. *New*, because it lives up to all the experts' requirements, operates so simply and easily that a beginner can enjoy it, and costs about half what it's worth. We plan to make about 30,000 of them this winter. Next year, we should really get rolling.

People seem to fall in love with the Kodak Stereo Camera as soon as they start using it. Good reason, too. This camera lets you concentrate on your subject, instead of twisting knobs and such. Suppose you're shooting a group of ten people. Just turn the left-hand lens to "Groups," back off until every-

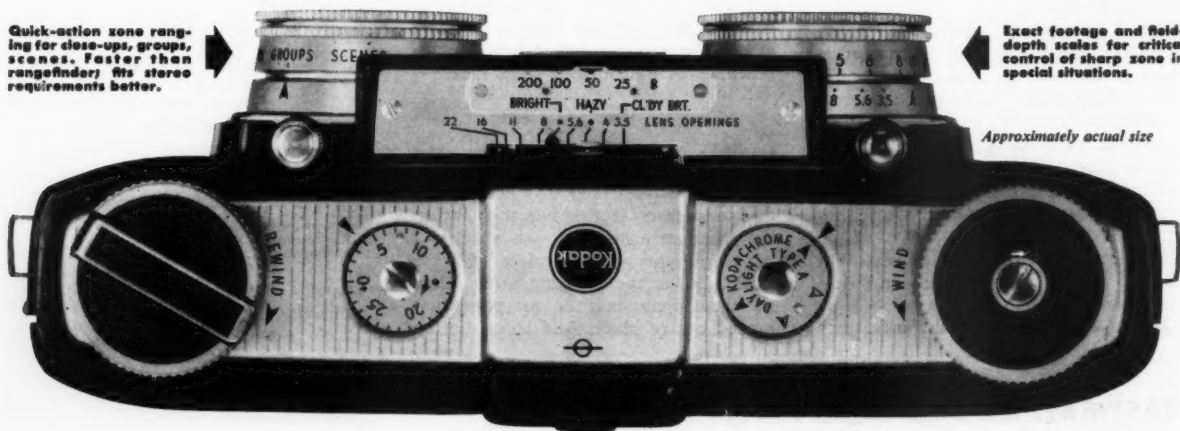
body is in the finder, and shoot. At the red dot, between $f/8$ and $f/5.6$, you're in focus from about 5 to 25 feet, which embraces everything from a couple of newlyweds to a big-family picnic. For a scenic view, say 10 or 15 feet to infinity, set the camera at "Scenes"; for a close-up, set it at "Close-ups." In each case, this system sets up a maximum zone of sharpness at the best position for the type of scene—close, mid-range, or long view. And in addition to its scientific correctness, it's the quickest system yet.

On the other hand, when you want a double-check for exact coverage of a very specific zone, you can use the footage and field-depth scales on the *right-hand* lens, and you've got it.

And exposure. We have a new type of exposure selector (see illustration) that automatically links the diaphragm and shutter to the light conditions. You set the shutter slide to the speed of your choice, and it instantly shows you where to set the lens pointer for correct exposure. Set the pointer (this sets the lens diaphragm) and start shooting. No metering, no figuring—all the information and controls are right on top of the camera. And if you pick a shutter speed that's too *fast* for the light, the selector stops you—it won't indicate *any* lens opening. Just like a traffic signal, preventing exposure smashups.

On the other hand, suppose you're shooting under special conditions—flood, flash, candlelight in a salt mine, or for a specific sunset or twilight effect. Then you can set lens and shutter freely

Quick-action zone ranging for close-ups, groups, scenes. Faster than rangefinder; fits stereo requirements better.



Exact footage and field-depth scales for critical control of sharp zone in special situations.

Approximately actual size



Approximately actual size

in whatever combination your skill and experience indicate.

In future reports, there will be more detail about the optical and mechanical features of the Kodak Stereo Camera, and the engineering that gives you more performance for less money. For the present, we've summed up the basic features at the right, so you can see what a lot of camera you get for \$84.50.

We believe you've been waiting for a stereo camera like this. Now that it's here, go see it at your Kodak dealer's. He'll show you a camera that produces stereo transparencies with brilliant color and realistic depth. A camera that takes pictures with a minimum of fuss and bother yet has every control you need. A camera that doesn't cost a fortune, but a sensible \$84.50.



Now a word or two about the Kodaslide Stereo Viewers, Models I and II. Each model has a convenient lever to adjust the distance between lenses to fit your eyes; and focusing is done by moving the slide carrier, not the lenses, so you can't push the picture out of focus. The Model I has single-element lenses, is battery powered. Price, \$12.75; team it up with a Kodak Stereo Camera and you have a complete outfit for under \$100. And for \$5.95, you can convert the

Model I to 110-volt operation with the Kodak Stereo Viewer Converter. The Kodaslide Stereo Viewer, Model II, has achromatic doublet lenses, power comes from any 110-volt plug, you can switch over to batteries in a few moments, and there's a rheostat to adjust brightness on 110 volts to fit the slide. This is luxurious viewing, for \$23.75.

Here are the details on the Kodak Stereo Camera:

Matched in focal length and color correction, the two 35mm Kodak Anaston Lenses, *f/3.5, Lumenized*, give enormous depth of field. Click stops, *f/3.5* to *f/22*. Take Series V filters.

Kodak Flash 200 Dual Shutter automatically cocks as you advance the film, preventing double exposure. Can also be cocked manually. Four speeds: 1/25 to 1/200 second, plus "B." Is flash-synchronized for Type M bulbs at 1/25; Type F, 1/25 and 1/50; X at all four speeds.

Rapid focusing by turning either lens. Left lens is marked for quick-action zone ranging. Right lens has focusing scale, 4 feet to infinity, with automatic field-depth scale.

Automatic exposure selector assures correct settings for Kodachrome Film at all instantaneous speeds under "Bright," "Hazy," and "Cloudy-Bright" conditions. Or, for special situations, set shutter and diaphragm as you will.

Parallax-free viewfinder is centered between taking lenses. Angle-mirror design and aspheric front lens provide crisp, accurate, distortion-free framing of scene.

Spirit level (in viewfinder) makes sure the camera is horizontal—very important in stereo.

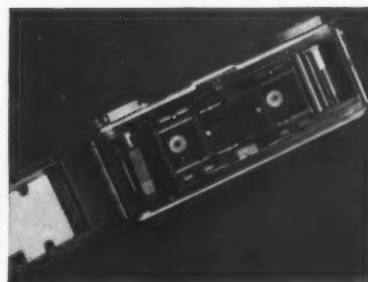
Rapid loading—no film threading. Lay film in position, close camera, start winding. Twenty standard 23 x 24-mm pairs on a roll of K335 or K335A film.

Film advance by big, easy-to-grasp knob;

automatic film stop; automatic exposure counter shows how many shots you still have. Film indicator dial to show film type (Daylight, Type A, etc.) in camera.

Rapid film rewind with fold-out crank.

Other details: Clean, trim interior. Mirror-



finish plates hold film flat in film plane, without drag; film glides through channel, no scratching. Guide springs and guide pins keep film straight and level. Tripod socket placed for good balance. Adjustable neck strap of nylon-covered webbing. Handsome molded body with metal top, bottom, and back. Smart, two-tone brown exterior. Dimensions, $6\frac{1}{8} \times 2\frac{3}{4} \times 2\frac{3}{8}$ inches (see illustration). Weight, 25 ounces. Serial number on bottom (identification data card comes with camera). Lens cap and filter retaining ring for each lens, included.

Kodak Stereo Camera, \$84.50. Matching brown Kodak Standard Flashholder, \$7.95. Kodak Stereo Field Case, \$9.50. Most Kodak dealers offer convenient terms.

Prices include Federal Tax where applicable and are subject to change without notice

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

More fun

for all your family
this Christmas...



with Brownie Movie Equipment!



Brownie Movie Camera Kit includes Brownie Movie Camera, $f/2.7$, plus Brownie Movie Light for indoor movies... two brilliant reflector flood lamps... and handy drop-front Field Case for camera. All this in an attractive gift package for only \$49.75.



Brownie Movie Outfit includes both the $f/2.7$ Brownie Movie Camera and the $f/2.0$ Brownie Movie Projector—plus a fast-and-easy-to-set-up preview screen. All packaged in a handsome gift box for only \$99.50.

The Brownie Movie Camera is *all* camera—engineered by Kodak to give you color movies so crisp and clear, you can project them a full 30 inches wide... or even larger! Fine, fast $f/2.7$ lens insures good results, even on cloudy days... picture quality you'd expect from cameras costing twice as much. Low film cost, too... you get 30 to 40 average-length, *full-color* scenes per roll of wonderful 8mm. Kodachrome Film for only \$3.75.

You'll get a big thrill, too, when the family *shows* you its movies on a Brownie Movie Projector. It's perfectly matched to the camera in performance, economy, and ease of use. One single knob runs the show—"stills" and "reverses" for special effects, in addition to forward projection, plus power rewinding. Luxury features you won't find in projectors within twice its modest price! There are no driving gears to wear out. And the projector is lubricated for life.

In addition to the Brownie Movie Camera Kit and Outfit, shown here, you can buy the Brownie Movie Camera separately for only \$37.50 with $f/2.7$ lens; \$46.75 with extra-fast $f/1.9$ lens. Brownie Movie Projector is just \$62 with $f/2.0$ lens; \$69.50 with new, extra-bright $f/1.6$ lens.

Most Kodak dealers offer convenient terms. Prices include Federal Tax and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Dr. Cinema says...

This is the outlook for amateur 3-D and wide-screen movies as I see it...

WITH ALL THE FUROR about 3-D, wide-screen, and wide-wide screen, what's the score for amateurs like you and me? As one with no particular ax to grind, let me attempt a one-man evaluation of the situation.

Pros and cons of stereo

Excellent stereo equipment is now available in the 16mm field. It's costly, true, but it delivers the goods. As you sit there with those spectacles on, you're apt to get visual experiences which almost scare you with their reality. This much is all to the good.

But the spectacles are a major objection with a lot of people. Those who don't regularly wear cheaters often dislike wearing stereo glasses for an hour or so. Some of us who've worn glasses for years feel that a second pair over the first is just too much. I'm not discounting the interesting effects and startling impression of depth available to us through stereo equipment. But I honestly can't see 3-D movies—amateur or professional—as a *mass medium* in their present state.

There are experts who claim to have the thing licked, who say that glasses won't be needed with their outfits. The basic idea, as I get it, is to use alternate frames of film for right and left hand images. But this concept is complicated by the fact that your right eye must see the right-eye image, and the left eye must see the left-eye image *only*. Without the use of spectacles and the presentation of both images simultaneously, some tough problems enter the picture. I may be wrong, but I'm skeptical about these problems being satisfactorily solved at this point.

Personally, I'd like to see the present kind of stereo movies with universal focus. As it is, with a 2-inch lens the cameraman has to focus on a definite object and there's usually a compromise of some sort, depending upon the lens aperture and focal length. The result is not like normal human three-dimensional vision in which your eyes constantly change focus. When you look at a cow in a field, for example, you see her in three dimensions. But the barn and trees and hills in the background are two-dimensional to you, really, until you focus your attention on them instead of the cow. The constant and automatic change of focus of your eyes sometimes gets you in trouble when you view 3-D movies. There's a conflict which ultimately proves tiring. In two-dimensional pictures you can focus the lens sharply on the main subject and let the surrounding areas go soft so there's no strain

involved. In stereo, when your eye strays away from the main subject being sharply rendered, the other areas may be three-dimensional—but appear fuzzy. It's distracting whether you've realized it or not.

This is no criticism of the equipment being offered today. It does as good a job as possible, physical principles being what they are. I'm only confirming what you have probably already concluded—that for the time being at least, 3-D movies are not headed for sudden mass popularity.

Cinerama for amateurs?

Cinerama is definitely quite an experience. That roller-coaster sequence made basket cases out of several women near me. But look—the size of the screen alone confines this spectacle to a few big theaters in this country. The technical considerations are really formidable. You shoot with three cameras, use three or more soundtracks. It takes three sound projectors in perfect sync to put all this across smoothly in the theater. Even though they do get an occasional line of demarcation where the three screen images join, they still do a remarkable job of running these complicated shows under theater conditions. But as for eventual amateur use—never!

Wide-screen for amateurs

Until stereo's present limitations are removed, I see CinemaScope, or wide-screen, or whatever you want to call it, as the next move for amateur and commercial producers alike. A single anamorphic lens attachment will serve for camera and projector. Even if you use binaural sound, the only extra step is the dual original sound pickup. You still use just one camera, and your regular sound projector (with slight adaptation) handles the magnetic track on the film.

You need a wide screen, sure. But at least one manufacturer has them available now, from 5 to 20 feet wide with an aspect ratio (width to height) of about 2½ to 1. Any movie house can handle this setup easily, and a lot of neighborhood theaters already have it in the 35mm CinemaScope size. The 16mm version is coming into use, too, with the industrial firms finding it suitable to their needs. Except for theater use, the multiple soundtrack isn't really necessary, although it cer-

tainly adds to the effectiveness of scenes where sound can follow the action across the screen. Present-day 16mm sound projectors can be adapted to handle the multiple soundtrack with dual speakers. In fact, from the standpoints of space and technical ability required, this sort of wide-screen cinematography is well within the capability of any experienced amateur. And one look through the camera viewfinder masked for the anamorphic lens is enough to show you what you've missed all these years. This is particularly true when you view the same scene through a normal 1-inch viewfinder objective.

How soon for the amateur?

Don't look for an immediate deluge of wide-screen activity in the amateur field. The anamorphic lenses are fairly difficult to make, and the various companies making them are struggling to achieve production equal to the industrial and theatrical demand. Once the log jam is broken, you'll be able to get them for 16mm equipment. The price will probably be fairly steep but, after all, so is the price of a good sound projector—or any other piece of equipment designed to give you long and reliable service.

What about 8mm equipment?

There's no basic reason why wide-screen movies shouldn't be available to 8mm hobbyists, although so far I haven't heard of any anamorphic lenses being produced in this size. As usual, the 8mm user will have to wait until 16mm demands are more nearly met. As for 8mm stereo, I haven't heard of any activity in this line. Nor do I expect to. When an 8mm frame is split in half, you are working with a tiny image area. When you blow that image up to 30 x 40 inches, it represents a terrific enlargement. You know what will inevitably happen—the screen image will be of very poor quality. Much too poor to sell stereo.

To summarize, stereo lens attachments of good quality are already available and can be adapted to most 16mm cameras and projectors. The units are pretty costly now and will likely continue to be so unless increased demand brings an expansion in production. Anamorphic lens attach-

MOVIE SECTION ▶

ments for 16mm cameras and projectors are also expensive, and are thus far virtually unavailable. Wide screens are now available, on the other hand, at what I consider reasonable prices for this stage of the game.—THE END

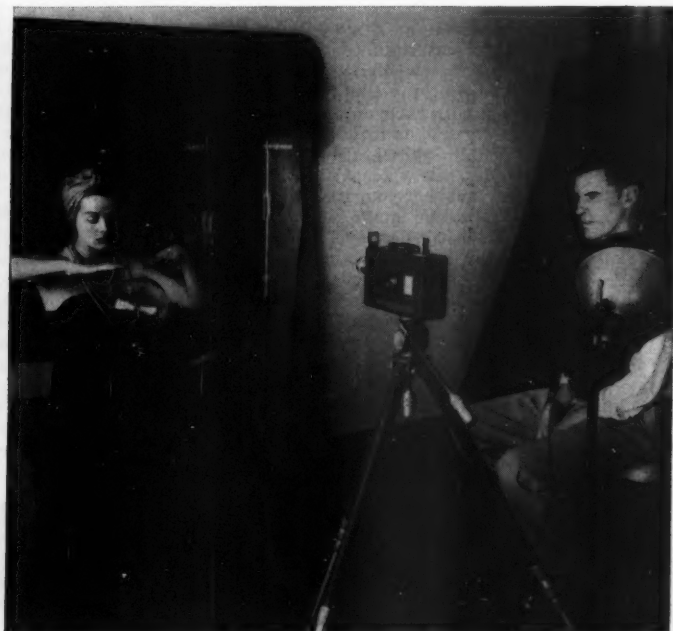
"How to Take Better Sports Films" by Raymond Ziess is available upon request. Address: Movie Editor, MODERN PHOTOGRAPHY, 33 W. 60th, New York 10.

7 simple tricks for home movies

Tricks and special effects are a novelty in a home movie. For that reason, using them with discretion is an absolute *must*. When they help create a specific mood or fulfill a definite purpose, they can do wonders to build and sustain interest in a film. But if poorly selected or badly executed, they can be as unpalatable as garlic buds in cream pie.

The seven tricks and special effects described here can be made with any movie camera regardless of its

film size, or the type of normal focal length lens it employs. With one exception—the fish tank stunt shown on page 108—the camera should be tripod supported for steadiness. The props are simple—a black background for some of the tricks, a few pieces of ordinary window glass, and an assortment of easily obtainable odds and ends. Just one word of caution: when you use floodlights for indoor illumination, avoid having the reflections of the light sources show up on the glass props.—THE END



1

SPOOK STUFF, left, is easily filmed with the setup shown at the right. A piece of common window glass is placed in front of the camera at a 45° angle; the main subject is photographed through the glass. The “ghost” is reflected at a 90° angle. Black backgrounds are used behind both subjects. Main subject is lighted throughout the scene. To make ghost appear, light directed upon him is uncovered with cardboard.



2 **FROST ON A WINDOW**, *left*, is quickly made to order with the simple setup shown at the *right*. The subject is placed in front of a black background and is separated from the camera by a pane of window-glass. Care should be taken to illuminate the subject without spilling light on the background or creating reflections in the glass. The "frost" consists of spirits of camphor rubbed on the glass or, better yet, sprayed on with an atomizer. Be prepared to begin shooting as soon as the camphor is applied because it evaporates and disappears quickly. For this scene, a branch of evergreen was used to suggest that the girl was outside.

SOFT FOCUS for a mystery or mood effect, *above right*, is achieved by rubbing a thin film of Vaseline on a piece of glass which is in turn held in front of the camera lens. Indoors, this stunt can be used to "glamourize" a subject, or to produce a blurry scene as it looks to a person in a daze. Very little Vaseline is required, so check the scene by looking at it through the glass after applying the thinnest possible layer of jelly. By leaving the center of the glass clear and applying the Vaseline in a circle around it, the softness can be made to appear only around the edges of the picture frame. To shift easily from clear to soft focus scene, coat only one half the sheet of glass.



3



WAVES THAT SPLASH

around a subject, *above left*, then continue on to flood over the camera and blank out the screen are highly effective in beach scenes. For this scene the subject was first shown wading into the surf. Then the camera was stopped long enough to place it in a large fish tank and move forward. With the tank resting on the sand, a wave was photographed as it broke around the subject and continued on to apparently engulf the camera. Try this brand new stunt for a different "End" blackout to your next beach film.

4

WRITING ON AIR can introduce a startling novelty with a minimum of props. In this case, the girl smiles at the camera for a few frames, then picks up a paintbrush or lipstick and writes in the air in front of her (actually a piece of clear glass as shown in the setup below, *left*). In choosing a title or a phrase to write, keep it simple because the subject has to make the letters backwards. To make it easier for the subject, print the words in large letters *backwards* on a card that can be placed near the camera where she can see it through the window glass.

5

Use a light colored background so the letters will stand out clearly. As a variation, outline a map on the piece of glass and have someone draw in dotted lines to show the progress of your last vacation trip.

MOONLIGHT EFFECTS in broad daylight are easy to obtain when your camera is loaded with black-and-white film. To produce silhouettes, *right*, a normal exposure for daylight was used—but a red filter was held in front of the camera lens as shown below. The red filter, when used in connection with a normal exposure, underexposes the film. The same principle can be used to create a “night” scene in daylight of a group seated around a campfire, or of action taking place on a busy street, on the farm, or along a water front. For the most part, use a red filter as a tool to dramatize a specific mood or effect. One of the most striking moonlight scenes I ever filmed in this way was of a dancing girl on the beach—shot by daylight.

6

CAN A FRAMED PICTURE “come to life”?

That’s what happens while the girl, *below left*, is writing her boy friend. The picture, *right*, shows how the setup is arranged to produce this novelty. Actually the picture frame on the table contains a mirror rather than a photograph. The man whose image is reflected in the mirror is seated behind her and just out of camera range. For the first part of the scene he remains perfectly motionless. Then, as the girl looks at him, he suddenly smiles and starts talking to her. This isn’t a difficult stunt, but it does require some careful placement of the subjects, lights, and camera. Each subject should be lighted individually, otherwise what is coming for one may be unflattering to the other. To help give the reflected image a “portrait” look, a different background should be placed behind the man than behind the girl.

7



3 transition tricks for better home movies



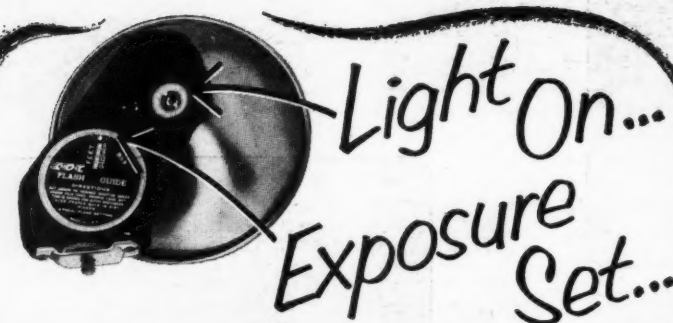
1 **IRIS FADES** can be made with any movie camera by changing the diaphragm opening while the motor is running. For a "fade-in" or gradual brightening of a scene, the iris is first stopped down to its smallest opening, and the lens is at this point completely covered. With the motor running, the cover is then removed and the iris is gradually opened to the normal shooting aperture. The upper frame, *left*, is from near the beginning of a fade-in and is rendered dark because of underexposure. The normally exposed scene below it shows how the scene appears at the completion of the fade-in. The camera *must* be tripod mounted.

LIGHT CONTROLLED FADES, right, are made by controlling the amount of artificial light that is allowed to reach the subject. The three frames shown here are from a "fade-out" (gradual darkening of a subject from a normal exposure to a completely black screen). The bottom picture shows how two pieces of cardboard were used to gradually cut off the photoflood light. An alternate method would be to move the photofloods farther away from the subjects, but as a rule this type of fade is not quite as smooth or complete as the light-blocking technique, *below right*. A "fade-in" (gradual brightening of the subject to a normal exposure) is accomplished by reversing the above procedure. With a "continuous run" lock on a tripod-mounted camera, the operator can often handle the lights without outside assistance.

2

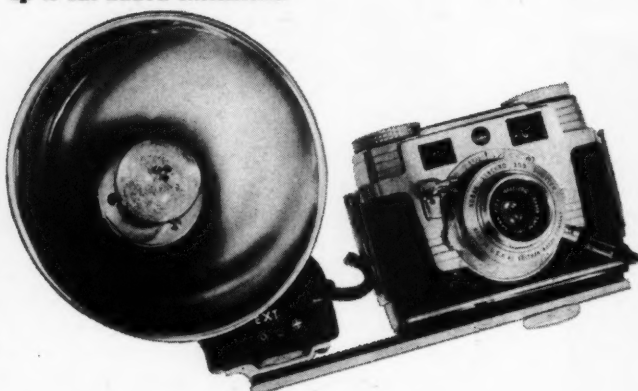


3 A **WIPE** is a rapid transition device as compared with fades. As shown above, the wipe is made by simply passing a piece of black cardboard over the camera lens while the motor is running. In the lake scene, the "wipe" has gone half way across the screen. As soon as the lens is completely covered, the motor is stopped and the camera is focused upon whatever scene is to follow. At the start of the subsequent scene, the lens is completely covered. Then, as the cardboard is slowly withdrawn (in the same direction it moved to wipe out the previous scene), the camera begins to record a new scene being "wiped" onto the screen. The faster the cardboard is moved across the lens, the faster the wipe will appear.—Peter Gowland



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LAST WORD

(Continued from page 52)

tem. An auto electrician or radio man should be able to make up an adapter to fit in the cigarette lighter socket. It should be a series circuit of about 5 ohms resistance, wire-wound type, 10-watts dissipation. The polarity must be correctly connected or the small battery will discharge. The setting of the car voltage regulator will affect the charging time. This process should work for all 4-volt, wet cell battery units, where the auto used has a 6-volt electrical system. Where it has a 12-volt system the electrician would have to use a higher electrical resistance."

Split second shooting

Sirs:

Here is a lucky shot I made while visiting the zoo in Basel, Switzerland. The bears were very attractive lying in the sun. But I waited impatiently for a good shot of the biggest one swimming in the transparent water. Finally it climbed into the tank for a



swim. I had my Retina Ia ready, but at that moment the sun disappeared behind dark clouds. Disappointed I turned away. Suddenly the sun came out again, and I ran back to take this picture, and shot without changing my f/5.6 and 1/200 camera settings.
Toronto, Canada Hellmut Kühn

Help wanted

Sirs:

Since you give such helpful assistance in your letters column to others, perhaps you will be kind enough to advise me.

By using the principle of wash-off relief, I am trying to make a plaque (such as the portrait plaques cast in bronze). I have tried using cooking gelatin and in the melting and pouring process I encountered bubbles. This whole procedure is unfamiliar to me so I queried an Eastman tech representative. He suggested I contact you since some of your readers may have experimented with similar processes.

I understand that either gelatin or gum arabic may be used. The colloid is poured about an eighth of an inch thick, sensitized with bichromate and exposed to very strong light. The resulting relief is pronounced enough to be used in making a plaque. I will appreciate any information other readers are able to give me on the subject.
Selfridge Air Base, Wm. J. Gillum,
Michigan USAF

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138

the Camera Clubs

by **MABEL SCACHERI**

What are your club's Christmas plans? Party? Field trip? It's a good idea to keep festivities on a simple scale.

Should a camera club plan a Christmas party? I asked this question of some of the women members of a local club and they firmly replied, "Yes, if the men will handle the whole thing."

In most clubs it's the women who take over the social affairs. But these lady camera fans pointed out that it's often the women who have the most to do around Christmas time while most of the men are "busy at the office." However, I notice that the gals in the party-giving clubs are getting smarter. They are having the food sent in by caterers and hiring entertainers.

If a camera club has permanent quarters, whether you have a party or not, I do think it is pleasanter to give them some Christmas trimmings. After all, some of the members might drop in to use the darkroom or have that Sunday-afternoon chat that's so popular in many clubs. The clubroom would look pretty dreary with no festive decorations at all while you see the Christmas spirit sparkling all over your town or city.

It needn't take long to hang up a few cardboard Santa Claus faces and tie up some green branches or bright Christmas-tree ornaments. The good old "dime store" has plenty of large, splashy decorations which can be set up or hung quickly to give a good effect with little work.

Entertainment and food

If you have a member of the good-time-Charlie variety, he'll probably be delighted to bring his accordion or guitar and lead the gang in carols. Or you can always hire a pro. Straggling voices of the average group of citizens do need a leader. They also need a booklet giving the words of these age-old carols, for, after all, we warble them only once a year.

Now, how about the party food? Some reader may have been thinking, when I mentioned caterers, "Does she believe we are all in the big money?" No, indeed. I'm well aware of the flattened Christmas purse. If the treasury won't bear the cost of party snacks prepared by a professional, then keep them simple! NO dishwashing! If the men don't like coffee in cardboard cups, let them wash those plastic cups that

(Continued on page 116)

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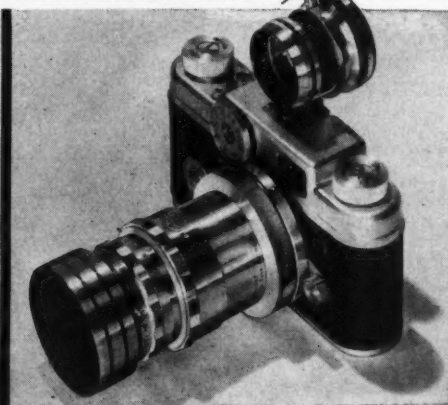


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CAMERA CLUBS

(Continued from page 114)

you might as well buy and keep handy for social events the rest of the year.

So you'll have coffee. And sandwiches? Or ice cream and cake? Or cookies instead of cake? What's wrong with serving ice cream in cones?

Poll your members

Before you plan a Christmas party, be very sure that the club wants to have one. I've heard some very depressing tales from public-spirited young ladies who made up lovely trays of sandwiches and canapes, and then nobody at all came to the party! This happened in a rather new club—it had been going for a little over a year. I suppose the bunch of them didn't know each other well enough to have a successful party. The best club parties I've attended or heard about have been staged by the older clubs in which members are well acquainted.

One camera club has a unique idea for a Christmas party. "We're going to buy a new boom light we've been needing for studio nights," says the club's president, "then give the club this light for a Christmas present. You soon forget a party. But you can enjoy a light for years!"

Some clubs prefer a Christmas field trip, out in the nippy December air, to shoot snow pictures. Or to go around town, getting night shots of Christmas trees, shop windows, home decorations. Every year these front-yard trees and Santas and reindeer grow more numerous in suburbs and small cities.

On making plans

To be really good, a club party has to be spontaneous, and as different as possible from the typical "office party" where too many people feel they have to go out of duty.

Whatever your club does as a Christmas celebration, don't make plans too far in advance. In November the forgetful members may yes-yes any plan you suggest. Then, come the first week in December, they'll protest, "Not me, I don't have any time to serve on a committee; I can't go shopping for Christmas decorations for the club-room; who needs another Christmas party . . ." and so on.

Keep it simple, make sure most of the members really want a party. A happy holiday party can be an excellent way to get acquainted with new members, make them feel the club has a pleasant social side and is not just a school of hypo-dribblers.—THE END

Camera Club Presidents: Please send us the name and address of your club so it can be listed in the Camera Club section of the Directory of the Photographic Industry. If you are listed you will receive material sent out periodically by certain photographic firms. Write: *The Camera Clubs Editor*, MODERN PHOTOGRAPHY, 33 West 60th St., New York 23, N. Y.

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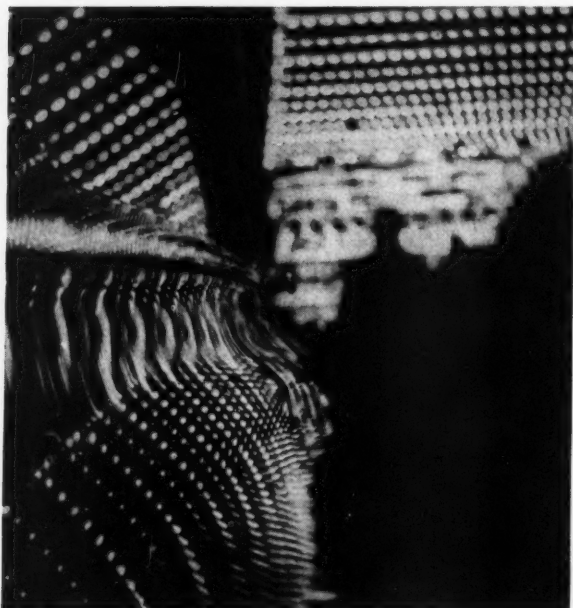
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CHECKROOM

\$25 FIRST PRIZE. Listless attendant immediately catches observer's attention. But her off-center location, in relation to rest of picture, is balanced by word "checkroom." Alan Pesetsky, Bronx, N. Y. Rolleiflex. Exposure was f/3.5, 1/10 second.

"I tried it myself"



PUT simple lines to work! Often a well-positioned line will set off the mood you want to establish: in the picture *above* you can see a woman's boredom and lassitude neatly framed by the rectangular checkroom opening. The edge of a crib, *opposite, top*, supports the picture composition as well as the baby! Exploit a strong line, make it work, but don't let it overpower your subjects.

"I Tried it Myself" is a monthly contest for black-and-white prints 4 x 5 or larger. Each print must have your name, address, and all technical data on the back. You may submit any number of pictures, but please enclose *first class postage* if you want unused prints returned. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 West 60th St., New York 23, N. Y.

THIRD PRIZE \$10. Reflected lights and a dim silhouette make *Times Square Lights* a unique city abstract. F. B. Grunzweig, of New York, N. Y., used a Rollei, gave Super-XX normal development. F/3.5, 1/25 sec.



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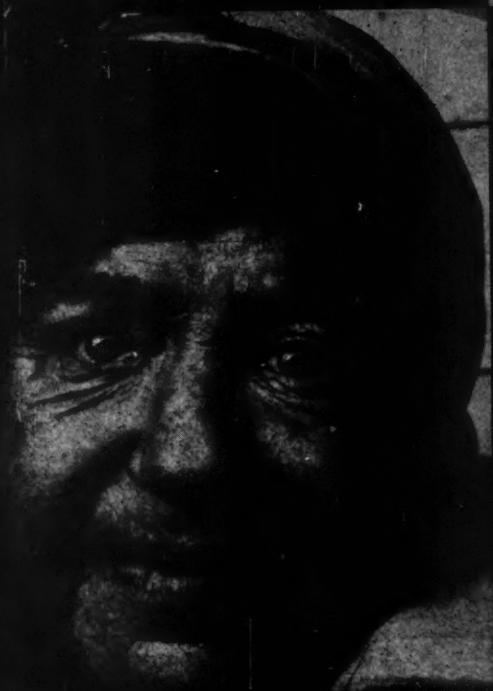
THIRD PRIZE \$10. Light from a single 300-watt bulb was bounced from ceiling, gave even illumination for head-and-shoulders baby shot. David Drake, of Albany, Ga., used a Praktiflex, Plus-X. He forced developed 50 minutes in FR X-33, printed on Medalist. Exposure: f/2.8, 1/50.



△ **THIRD PRIZE \$10.** *Sidewalk Square Dance* was shot at a sufficient distance to include young foursome, yet close enough to capture a single delighted expression which expresses the spirit of the group. Pat Purcell, of San Francisco, Calif., shot with a Rollei, Plus-X. Exposure, f/8 and 1/250, stopped action.

◁ **SECOND PRIZE \$15.** Here the camera has looked out the window much as a person would. The problem was depth of field. W. C. Rauhauser, of Detroit, Mich., held definition from immediate foreground to rainy outdoor scene. Leica, 35mm lens, exposure data unknown.

DISCOVERY





HARRY S. LAPOW

He Photographs People: "What else is there to shoot!"

THIS IS DISCOVERY—a "gallery" of pictures. Here each month you will find the photographs of a young or unknown photographer whose work, we feel, must be shown. The pictures are not presented with an "angle." There is no technical gimmick that brings them together on the magazine page. They are shown simply as excellent pictures.

This month's Discovery, Harry Lapow, took up photography two years ago. He had just passed forty and had acquired a new brother-in-law, Harold Feinstein (see pages 90-97). Lapow, an industrial design artist, naturally was curious about Feinstein's trade. He watched the younger man work, listened to his quiet talk about

pictures, responded with unusual enthusiasm and a determination to make pictures himself. For Lapow, photography quickly became more than a hobby. It became the best way to react creatively to his surroundings. The things he saw, his feelings about people could now be relayed with the help of a camera.

Lapow attended classes in New York. He studied with Lisette Model, then with Sid Grossman. There was no worry about "seeing" photographically—Lapow had recognized the subject matter for years. He had always been curious about people and the measured statement in each new face. ("I was an 'eavesdropper,'" he says, "now I'm (Continued on page 122)

New! PRACO 'M-4'

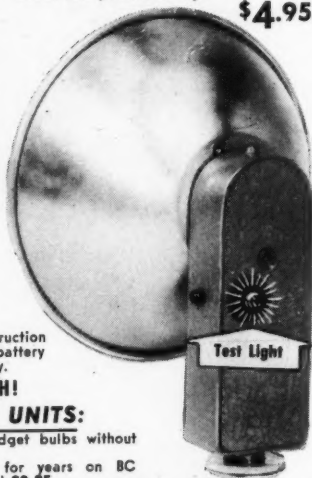
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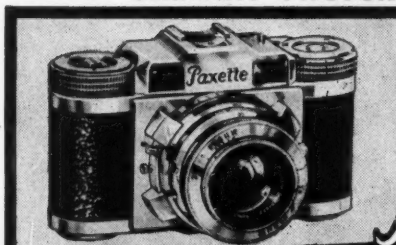
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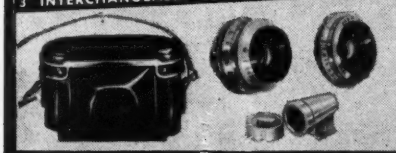


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DISCOVERY

(Continued from page 121)

an 'eavesdropper' with my camera.")

As quickly as possible he had to master the techniques whereby the living scene could be put on film and paper. A year's hard work—of picture taking and darkroom drill—provided the technical groundwork. Even now he still works toward polished techniques and more effective communication with his pictures.

Lapow's subjects are wherever he is. He will photograph his young son, Gary, climbing a tree in New York City's Prospect Park (pages 120-121), a gentle old woman refreshed by the sun on the boardwalk of Coney Island (far left, page 120), or fishing people of the Gaspé (left, page 120). Although he takes many pictures on his traveling vacations, Lapow firmly refutes the common theory that you must go to foreign places in order to make "significant" photographs (the majority of his work is a record of New Yorkers of all ages and occupations).

Lapow interprets with dignity wherever he "looks" with his camera. He is never an intruder; his glance is as selective as it is sympathetic. That's why his pictures are a Discovery!—D. J.

CORRECTION IN FLASH

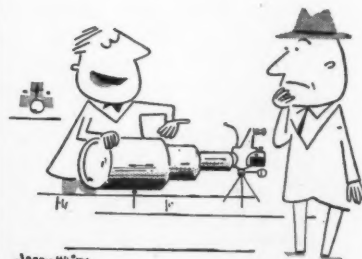
A typographical error on page 110 of the November issue may have confused some readers of the article *Flash From A to Z*. Here is corrected version.

It's easy to modify a guide number to fit your particular needs.

To increase exposure by: + 1 stop + ½ stop
multiply guide no. by: .70 .84

To decrease exposure by: - 1 stop - ½ stop
multiply guide no. by: 1.4 1.2

As originally printed, the numbers 1.2 and 1.4 were in the wrong columns.



JERRY WHITE

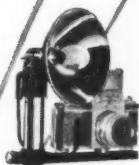
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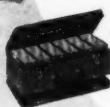
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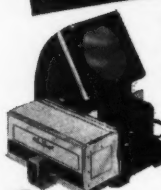
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HASSELBLAD REPORT

(Continued from page 77)

of the camera, the other on the magazine. When the camera is wound and the film has been turned to an unexposed frame, both windows are white. After the shot, the two windows are red. When fitting a magazine to the camera, it's important to make sure that both windows are the same color so you won't waste a frame or make a double exposure.

The ground glass image seen in the removable hood is extremely bright to the edges, thanks to the Kodak Ektalite field lens. The magnifier in the hood covers the center of the ground glass. You focus by turning the double helical mount of the lens. Lenses can be interchanged rapidly by pressing a button on the left side of the camera and giving the lens a short turn. When the release button on the right side of the camera is pressed, the mirror within the camera body swings upwards to uncover the stainless steel focal plane shutter. It returns to position when the shutter is re-wound.

There's a flash synchronization shoe on the left side of the camera body, which accepts a contact slide. Two contact slides are available, one for European-type push-on tips, the other for a two-pronged American contact tip. Each slide has two sets of tips, one for flash, one for electronic flash. With electronic flash, only 1/25 or slower can be used. The electronic flash will not go off at faster speeds. With flashbulbs, a flash delay dial, marked in numbers, must be set according to the type of bulb used. You find the proper number in a chart which comes with directions for using the camera.

Hasselblad performance

Just how well did the Hasselblad perform? When we obtained the 1000F model, we set about trying to jam the shutter mechanism. We did our diabolical best, but in the months the 1000F was in our hands, we couldn't do it.

We learned from Mr. Osten B. Wejerfelt, technical representative of Victor Hasselblad AB., Gothenburg, Sweden, that the 1000F has a simplified shutter mechanism. He added that the shutter setting system had been designed to make it almost impossible for the mechanism to jam even if improperly handled.

When held at waist level, the camera was found to be extremely well balanced. Although the shape of the camera seems strange to handle at first, you soon get used to it. Controls fall easily under hand. The camera, when new, wound film quite stiffly. This condition, often found in new cameras, disappeared after about a dozen rolls of film were run through.

The Hasselblad's reflex mirror must

swing out of the way before the shutter operates. This produces a certain amount of jar. You'll get sharper results with the slow speeds on the Hasselblad if you have the camera mounted on a solid tripod. And that suggestion goes for all single lens reflexes.

Care must be taken in removing the dark slides from the magazines when the camera is in use. In bright sunlight, if they are not handled according to the directions and the light trap is bent with a corner of the slide, some light may leak through the light trap. For added insurance, when the camera was used out of its case in bright sunlight and the slide was removed for any great length of time, we fastened a piece of tape across the light trap.

Definition of the Hasselblad lenses was tested with an optical bench as well as in practical field tests. No group of lenses tested by MODERN ever proved more uniformly excellent, at all apertures, than the Hasselblad's, from the 38mm Biogon to the 250mm Sonnar.

Is the film flat?

There has been considerable controversy over the method by which film is fed through the film magazines in this camera. Claims have been made that film rolled against its natural curl as the film is in the Hasselblad magazine cannot lie properly flat in the film plane with the result that definition is affected. Throughout all of MODERN's tests, however, definition proved excellent. We could not find any trace of sharpness being affected by the method of film winding.

The individual camera was used with about 500 rolls of film during the tests. It was dropped twice and deliberately subjected to the very roughest handling—without any protective case. It never broke down or went out of alignment. No poor pictures could be traced to mechanical failures. Wejerfelt was asked about Hasselblad repairs. Was it true that major repairs necessitated the camera being sent back to Sweden? He replied that the repair agencies in New York, Chicago, Los Angeles and San Francisco could handle even the most difficult repairs in three weeks and minor repairs would take considerably less time.

Besides the Hasselblad 1000F, the magazines and the interchangeable lenses, there is an amazing array of accessories. They are beautifully made. Our favorite accessory for the camera was the magnifying hood at \$34. It replaces the four-sided regular focusing hood and proved far more effective in keeping out all stray light. It's a conical affair with a focusing eye piece covering the entire ground glass. Unfortunately, the camera's a bit bulky to carry around with the magnifying hood in place. Other

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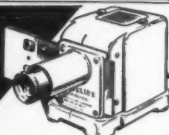
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accessories are sports finders, extension tubes, bellows extension, remote control unit, filters, cable releases and various carrying cases. One especially nice accessory is the lens mount adapter (\$13.50) which allows you to have your own lens mounted onto the Hasselblad. This must be done by a repairman, of course. But the lens mount adapter accessory cuts down the expense involved in such a job were this unit not available.

The Superwide

The Hasselblad Superwide camera (\$489.50), aside from using the same magazines as the 1000F, is another camera altogether. Its permanently mounted 38mm f/4.5 Biogon lens in the Compur-Rapid shutter is a formidable tool, excellent for architectural work, interiors and use in very cramped quarters. Depth of field is amazing. If you set the camera to a four-foot camera-to-subject distance, then stop down to f/22, everything from 2½ ft. to infinity will be in focus.

There is no ground glass focusing. But with the great depth of field, you can hardly make a great error in setting the camera. A tubular viewfinder atop the camera covers the actual field. A small prism located just to the right of the finder shows a view of a spirit level mounted atop the camera. This will help to keep the camera level. Even the slightest tilt with such a wide angle lens causes much perspective distortion. A knob on the camera's left side winds the film but does not cock the shutter. This must be done separately with a small lever. It's essential to push the lever all the way over or the shutter will not cock. And the blades may open, expose the film.

Excellent definition

Definition of the 38mm lens was excellent. It was one of the highest quality lenses ever tested considering its speed, focal length and coverage.

These, then, are the new Hasselblad cameras and their lenses. Built to the most exacting standards, they represent the art of camera design and mechanical construction at the very highest level. Whether in use continually by the professional photographer or less occasionally by the amateur, the Hasselblads and the Hasselblad equipment will provide as fine a set of photographic tools as is made anywhere today.—THE END



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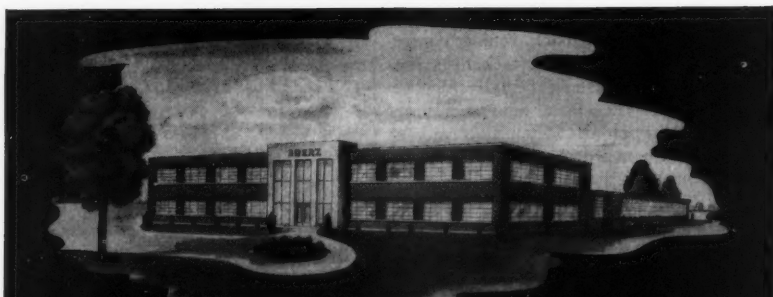
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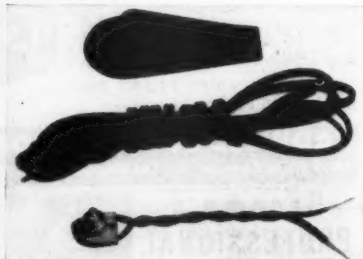
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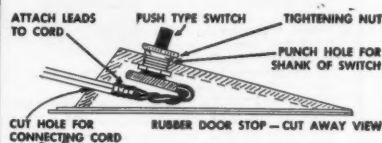
When hooked up to your enlarger, this simple foot switch can be used in two ways. You can hold your foot on the switch until an exposure has been completed. Or you can simply click the switch on and walk away during a long exposure interval.

The materials (shown in Fig. 1.) cost about 60 cents. They consist of a rubber door stop, a push type switch (which turns the light on or off when pushed in and released), and two wire leads which are spliced and attached to an eight-foot connecting cord (see Fig. 2.).

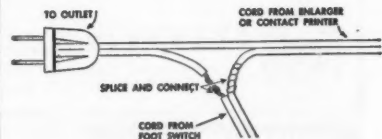
Fig. 3. shows how the connection to the enlarger or contact printer is made. Fig. 4. shows the completed foot switch ready for use.—C. Lecakes



1. These are the parts needed.



2. How they are assembled.



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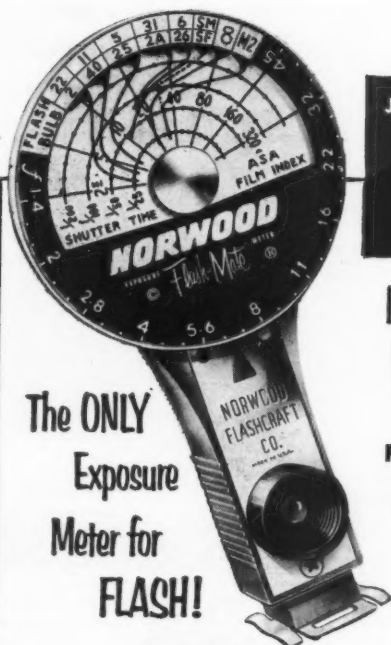
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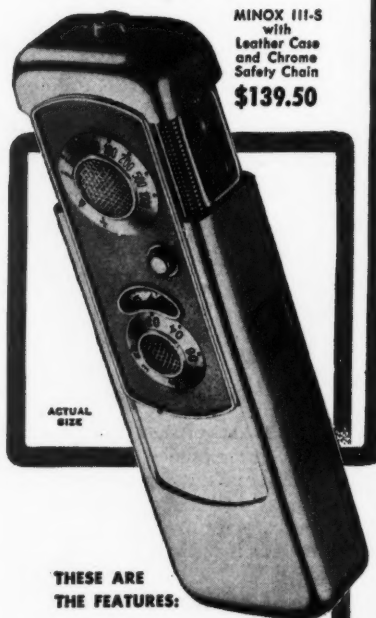
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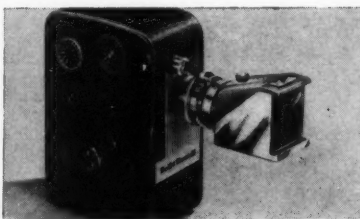
Old Delft, of Holland, one of Europe's leading manufacturers of telephoto lenses, has produced a novel lens attachment designed to give amateur or professional movie-makers the "Cinemascope" wide view effect.

The Vistascope, as the device is called, fits right over the normal lens of the camera for picture taking and over the projector's lens for projection. It provides an on-screen image twice as wide as it is high. The same lens is used for picture-taking and projecting.

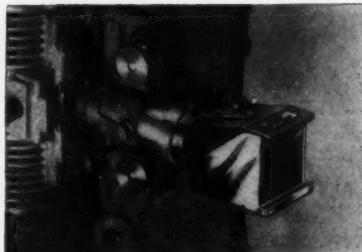
Best of all, so far as the home movie-maker is concerned, is the reported price: \$75 list for the 8mm Vistascope; \$125 for the 16mm Vistascope.

Background on wide screens

The wide-screen, or anamorphic lens, achieved widespread popularity only recently, as a result of the movie industry's efforts to improve on standard screening practices and win back large parts of its audience, lost to the newfound magic of TV.



Vistascope for taking Δ or projection ∇



Vistascope is similar to other wide-screen processes in recording an image which is "compressed" in width. When projected, the image is "expanded" to natural proportions, so that a wide screen image is achieved.

Vistascope differs from other processes in making use of prisms, rather than a combination of lens elements. It is an extremely compact, light weight device. By means of a universal mount and simple adapters it can be fitted to virtually all amateur cameras and projectors. MODERN's editors are conducting tests of the Vistascope and will present a full report in a forthcoming issue.

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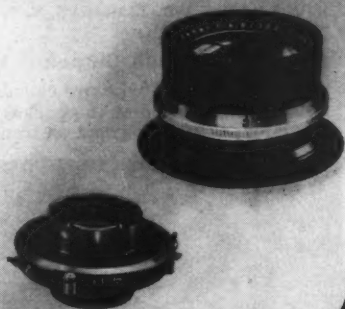
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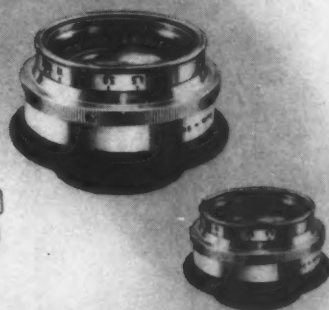
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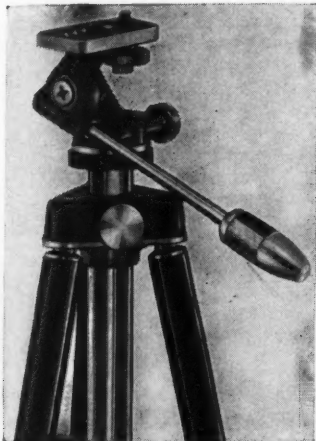
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(Continued from page 30)

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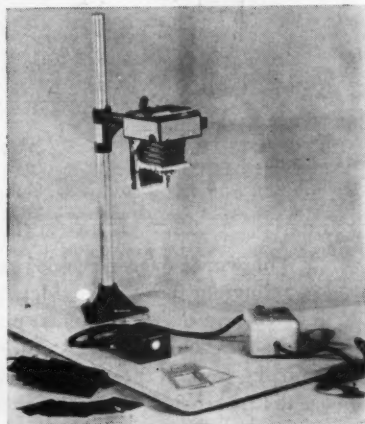
Featuring a flash exposure calculator built into the top of the package, the Bantam 8 Giftpak is made of trans-



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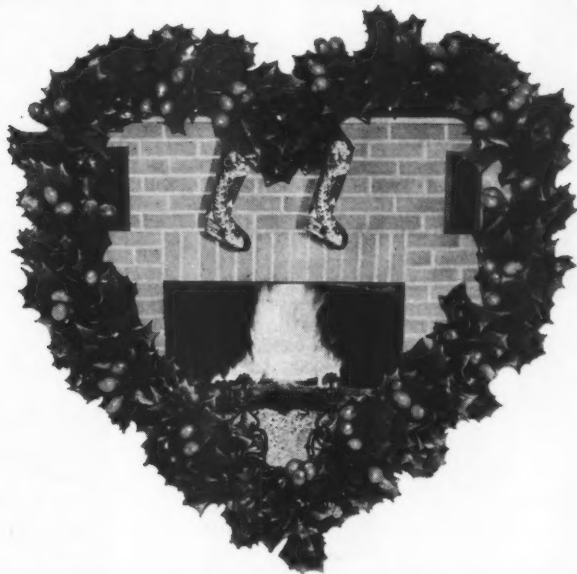


lar blowups or murals. It may also be used as a photocopy unit as well.

The Century Graphic "23" has an f/4.5 lens in a 1/200 sec. synchronized shutter. Also included in the kit are a Grafmatic sheet film holder, a Graf-

(Continued on page 132)

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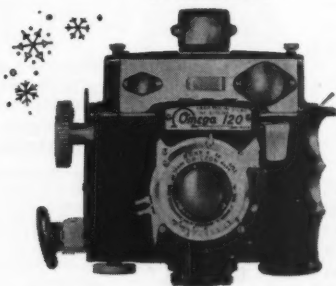
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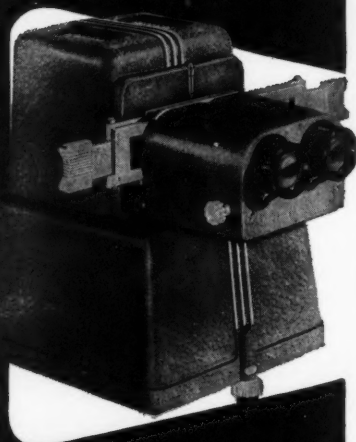
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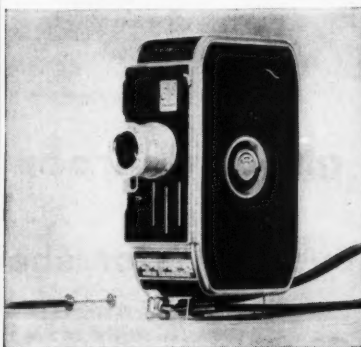
(Continued from page 130)

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(Continued on page 134)

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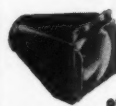


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(Continued from page 132)

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(Continued on page 136)

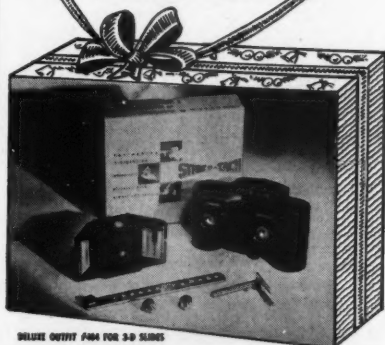
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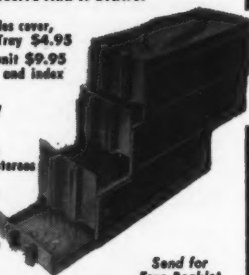
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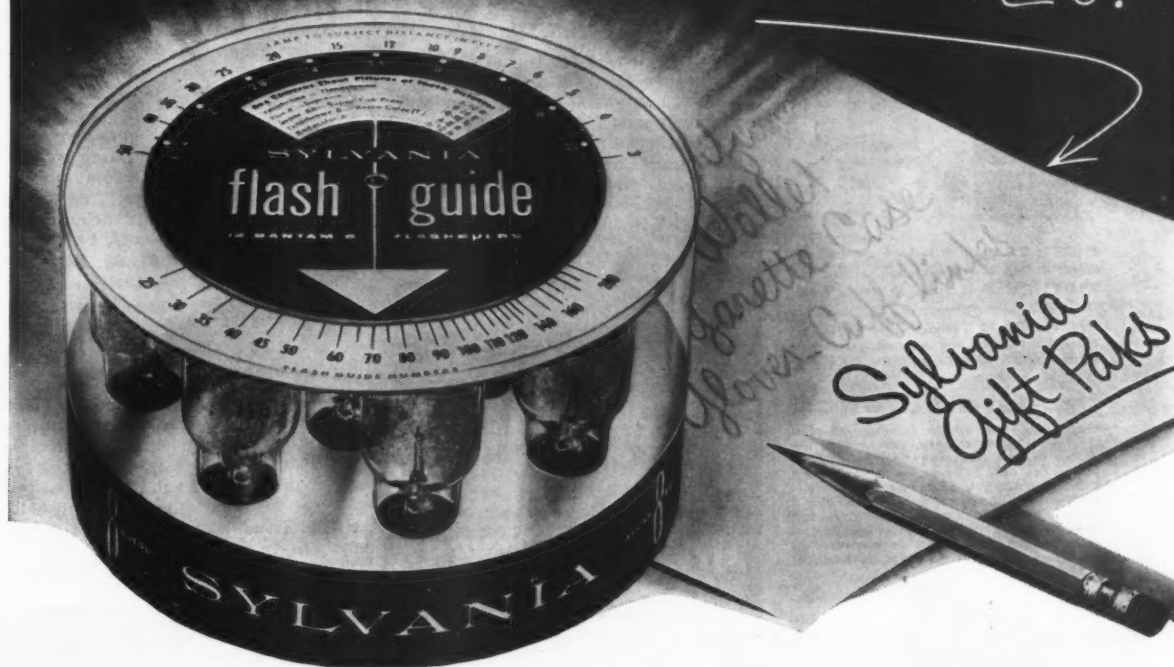
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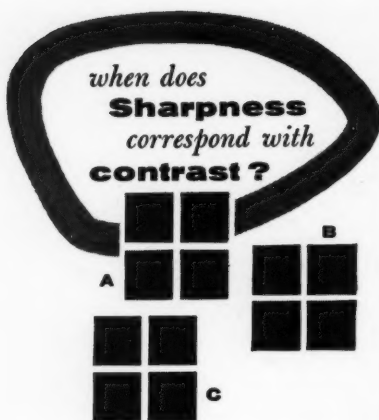
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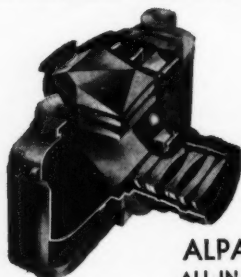
PICTURE A is focused on sharpness resulting in lack of contrast.

PICTURE B is focused on contrast resulting in lack of sharpness.

PICTURE C is focused on the contrast, yet corresponds with the best sharpness because it is taken with the Kern Switar 50mm f/1.8 APOCHROMAT—without

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NEW PRODUCTS

(Continued from page 134)

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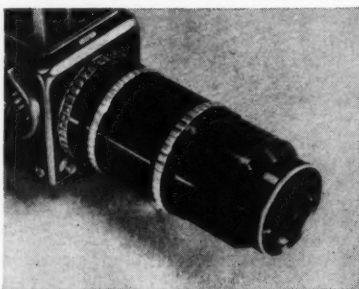
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The 250mm Zeiss Sonnar f/5.6 telephoto lens (shown) focuses down to eight feet, and has diaphragm stops from f/5.6 to f/4.5. This lens also is supplied with an adapter ring, and accepts Series VII filters. Price, including leather case, \$299.50.

Both lenses are made in Western Germany. For more information write: WILLOUGHBY'S
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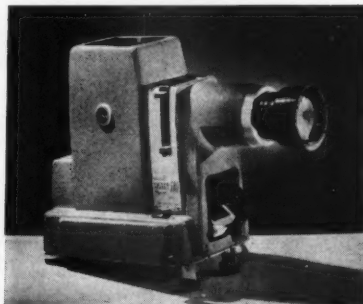
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BABY PHOTOGRAPHY

(Continued from page 98)

25 per cent of all original orders, reserving the full amount of all re-order business for yourself.

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This method, which any competent amateur wishing to turn professional can adopt, is one I have experimented with and know will work. When I tested it I dealt only with strangers so there were no friendship factors to influence the results. An insurance salesman did the selling for me and he, too, worked among strangers to keep the test sound. If you follow the system as it is outlined here, you can be sure of profits.

We worked in Santa Monica and Los Angeles, the most over-photographed area in the world, and since the system worked successfully there, it should work anywhere. There are more photographers, offering more for the customer's money, in Los Angeles area than anywhere else on the face of the globe. Parents are flooded with offers of all kinds, up to and including promises that the baby will have a chance to get into the movies through an arrangement whereby talent scouts review the pictures which are taken.

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(Continued on next page)

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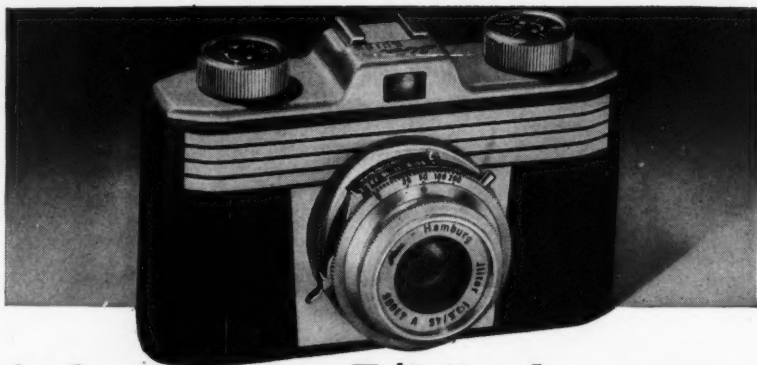
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BABY PHOTOGRAPHY

(Continued from page 137)

for each child's sitting and to impress upon the parents the importance of having the child ready exactly on time.

Do you question whether you can go into a home, shoot a series of eleven pictures (the twelfth frame on each roll of film is used to photograph the name and address of the parents, written on a large sheet of paper in large letters with a black crayon) and then go to the next home in a period of 15 minutes? Actually, the time is ample, once you get into the swing of it.

6 Another Tested Method for Babies. This particular scheme, eliminating nearly all waste of time, was highly profitable but we tested another which made it easier for the salesman to get orders, or easier for you to do the same thing. This, therefore, might be a better method for you if you feel you are weak at salesmanship but still plan to do the selling yourself.

In this alternate plan, the customer is offered one 8 x 10 print for \$1 and a choice from proofs for other pictures at the rate of \$2 each. The buyer has no choice in the selection of the first print. The photographer selects one negative from the eleven which he has shot and makes the print. This demonstrates to the customer the quality he can expect when he orders from other negatives.

Obviously there is no profit in this first picture which is shot, printed and delivered for \$1. There must be a sale of other prints in order to make the sitting pay. It was standard practice in this method of operation never to print the best negative as the picture which the customer got for his dollar. ("Why didn't you print this one?" the customer asks, pointing to the best shot. The salesman says, "We'll be glad to. How many prints would you like?")

7 What You Need for Quality Work. On the other hand, if you are one who prefers to do only the very best work of which he is capable, your prices must be much higher, your method of operation should be entirely different in many ways, and your choice of equipment should be different, too.

Perhaps the best camera for exceedingly fine baby pictures is the 4 x 5 Super D Graflex and with it you should use a set of speedlights firing at least three tubes. The larger film size of the Graflex naturally results in better print quality than is possible with the smaller roll film. Also, it permits retouching in those cases where it is required.



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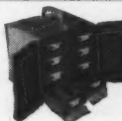
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8 Standardization Means Better Pictures. In order to get consistently good results, in shooting children or anything else, you have to standardize your procedures. If you shoot all your baby pictures in the same way you shoot your samples, for instance, you can be sure of delivering pictures of comparable quality.

Most baby photographers standardize their lighting arrangements. Too much variation in lighting arrangements is not really necessary, anyway, for good results. Half a dozen arrangements, keyed to various poses, will be adequate for all ordinary situations. Each should be well-tested, however, so that they all produce negatives of equal density; thus printing times, too, can be uniform.

Posing as well as lighting should be standardized, especially in any mass-production scheme. There are several reasons for this. In the first place, standardized poses make it easier for you to stick to standard lighting setups.

A useful trick is to keep the camera at the same distance from the child in every sitting. This standardization pays off later, in the darkroom, because it makes it possible to leave the enlarger set at the same height above the easel for all prints. Since the lighting, too, is standardized, all negatives will take about the same printing time and the job in the darkroom can be handled quickly and almost automatically.

9 How to Pose the Small Baby. Very young babies can't sit up without support because their weak little backs let them hunch forward like frogs and it might seem logical to shoot them lying down. When babies are photographed this way, however, their eyes have a strained, unnatural look as they peer up to see what the fuss is all about.

One trick which helps in posing a very small infant is to put the baby on the seat of a straight-backed chair and then drape a blanket about the baby up to his middle. The mother puts her hand under the blanket, where it will be concealed, and supports the baby while you take the picture. If she kneels on the floor beside the chair she will not show at all in the picture. Parents often like such a pose because the child looks stronger and more developed for his age.

10 Posing Older Children. When children have outgrown the high chair stage, picture-making can be turned into a game if the photographer

(Continued on next page)

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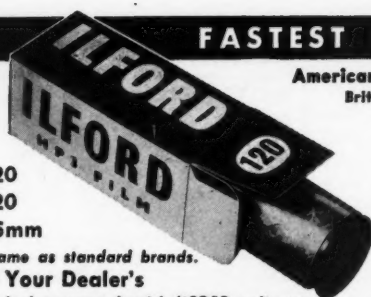
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BABY PHOTOGRAPHY

(Continued from page 139)

keeps it easily but firmly under his control. The child may not understand exactly what is going on, but will respond to little games with favorite toys and the antics of a photographer who is not self-conscious. (All successful baby photographers have the knack of making themselves ridiculous to evoke a real smile from their subjects.) It is safe to say that if you enjoy children and have fun with them when you are away from your camera, you will be able to make them enjoy a portrait sitting.

When shooting a timid child, you had best keep the mother or another close relative nearby to lend assurance. Should the child be tearful in spite of the mother's presence, it may be necessary to call off the sitting and try again another time. Pictures of babies crying are sometimes amusing to others but the parents seldom really like them.

Unless you are a friend of the child before your camera, never touch him for any reason. Let the mother do any arranging which may be necessary. A stranger's touch can freeze a child.

Brash youngsters of the sort who defy their mothers are best handled by the photographer alone. Send the mother out of the room and talk man-to-man with the child. In any event, never use baby-talk to your young subjects. More often than most adults realize, this gibberish stirs resentment or contempt on the part of the child. Treat them with respect, even in games, and you will earn their respect.

11

*Correct Materials
Are the Final
Touch.* Medium
speed pan film
(and be sure you
use only panchro-

matic) is better than the fastest film for children's pictures. The finer grain of medium speed film gives a smoother rendition of skin tones, and this film also has inherently more brilliance than the faster types. The extra speed of the high speed films is of no advantage when working with flash at close range.

The choice of paper for the print depends on the photographer's individual taste but in general the chlorobromide papers in semi-matte finishes will please customers and give good rendition of the tones and detail in the negative.

In some cases the print can be made a bit more pleasing by diffusion in printing but the utter sharpness of electronic flash lighted pictures contributes strongly to their appeal. Sharp portraits have an expensive, high-quality look and this sharpness, so difficult to achieve with ordinary lighting methods, can become one of the most-envied characteristics of your child photography.—THE END



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SEVEN STEREO HINTS

(Continued from page 63)

I do not care for haze filters and ultra-violet filters used with any kind of color film. I realize that this is contrary to everything you have ever read before on the subject of correction filters, and you will, of course, have to make your own decision. The color cast in color pictures is mainly a matter of personal preference: some people like a warmer cast, some like a colder tone. Filters, the prevailing light, small variations in film emulsion and processing all affect the final tone.

3 Pseudoscopia is a procedure which can lend added interest and a touch of unreality and fantasy to the most prosaic subjects. But it will not work with everything! I suggest that when you do your own mounting you make trial mounts of such pictures as you think might be served well by this transposition technique. Merely mount the left-hand film on the right side of the mask, and vice versa; or leave them in their correct left and right locations but turn them individually upside down. If you use the Realist Metal Masks it takes no time at all to try a pair of films mounted in the normal fashion and then pseudoscopically to see which you like better for the subject at hand. When you have decided which way you prefer the picture, then you can place the films in the permanent mounts of the type you generally use.

Many pictures mounted as pseudograms look better upside down, especially when they have been photographed with the camera not parallel to the surface plane of the subject. The wet spider web is an example of upside-down mounting.

Note in this picture the sensation of double exposure and the "impossible" intermingling of various planes and objects. That this effect of double exposure is due entirely to the pseudoscopic

mounting is proved by looking at the pictures flat. This shot also violates what is generally a valid rule for pseudoscopia: do not allow objects or lines to cross each other or partially hide one another. With most subjects crossed lines will cause visual disturbances that prevent successful fusion of the two halves into a three-dimensional whole, at any rate for many people. In this picture I have been able to get away with it because of the "softness" of the outlines in the web and leaves and the unfamiliarity of the objects.

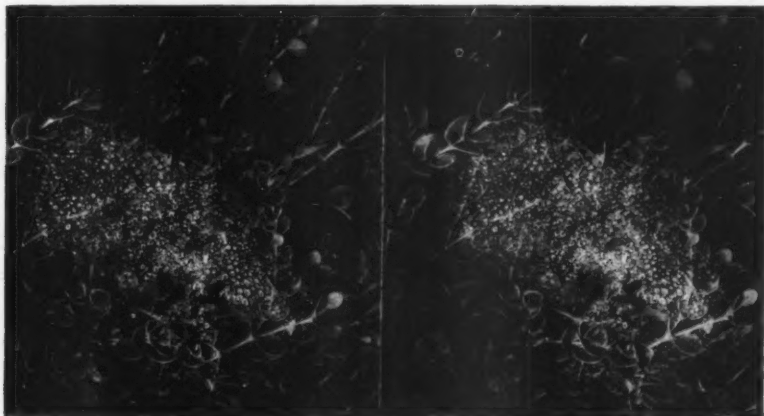
The wet spider web is also one of the few successful pseudoscopic pictures I have been able to make in direct sunlight. In general, the preferred light for a pseudoscopic subject is that diffuse and shadowless light that is at its best on an overcast day.

4 Bits of nature isolated and viewed close-up may be not only surprisingly beautiful but may even assume some of the elements of fantasy, for most of us are not accustomed to looking at nature in so concentrated a fashion. Some of my best pictures are therefore intimate glimpses of quite commonplace plants, rocks, water surfaces and other things to which we are so accustomed that we take them for granted and no longer "see" them. Some of these subjects remain matter-of-fact but are nevertheless fascinating when isolated in stereo pictures. Others partake of the fantastic even though treated in a straightforward manner.

5 If the sunlight early or late in the day casts a warm or reddish glow on my subject, that only adds to its attractiveness.

In fact, frequently it pulls the whole color composition together by relating all the colors within the picture to each other. Indeed, it is

(Continued on page 142)



Pseudograms, here a spider web (see Hint 3, above), add interest, unreality.

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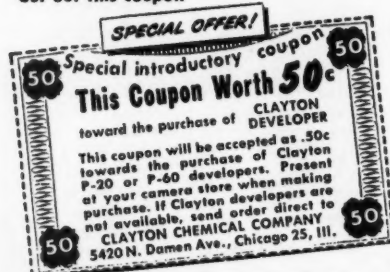
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SEVEN STEREO HINTS

(Continued from page 141)

often the color of the light that incites me to take the picture in the first place, and I therefore would not dream of filtering it back to the color of noon-sunlight-plus-blue-sky. Of course in a portrait made in such light you may wish to make the flesh tones more "natural"—and in that case a correction filter should be used, if you want to bother with it. If you do not—well then, shoot the portrait at some other time of day, when the light is more like that for which the film is supposed to be balanced.

Polarizing filters are sometimes useful to reduce glare from highly reflecting subjects. However, they must be completely neutral in tone so as not to impart a color cast to the picture. Some polarizing filters tend to discolor with age and may cause an unpleasant greenish cast in the film. If you want to use polarizers, be sure that they are in good condition.

6 I have found that vast landscapes are the least suitable material for stereo. There is no stereo depth evident in distant scenes, and they suffer by comparison with the effectiveness of objects that are closer to the camera. In general, the nearer the subject the more effective it will be in the three-dimensional picture. Because of this, the stereo camera taught me another kind of visual approach to the world around me. Since the big landscapes which I photographed in planar pictures were in general not very exciting in stereo, I began to look about me for more suitable subjects, and almost immediately found them right under my feet, so to say. I became aware of small things I had scarcely noticed before; and those who look at my pictures almost all agree that the most interesting are closeups, for in them are revealed sources of beauty of which many people, like myself, had never been aware.

7 Some beginners forget, when examining the scene through the view finder with one eye, that the finder sees not just a flat scene but a three-dimensional arrangement in depth. Consequently they fail to choose the best possible position for the camera. To overcome this limitation in seeing, you should examine the subject again with both eyes after composing it in the finder. Keep your eyes as close to the camera lenses as possible in order to determine the depth relationships that exist within the camera angle. Sighting right over the camera is helpful. It may also

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help to cut a cardboard frame to the same proportions as the view finder, but larger, and look at the scene through it with both eyes open so that stereo perception is maintained. Such a frame can be very useful in examining the subject from various positions in order to determine just where to place the camera. When held at a suitable distance before the eyes, the cardboard will approximate the effect of the "window" in the finished picture and enable you to see whether your composition is just as you really want it. By doing this every time you set up to make a picture, you will soon get the habit of automatically envisioning the finished picture in three dimensions.

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REALIST MANUAL

(Continued from page 63)

three dimensions. With the viewer you can see the 28 color stereo pairs in the volume (three are reproduced on page 62) and the many others in black and white.

Aside from the very obvious advantage of being able to instruct readers in stereo by actually showing them stereo pictures, the new viewing system will make it possible for any magazine, newspaper, or book to be illustrated in stereo. As a result, more photographers who understand and can shoot in stereo may be needed to supply the demand for such pictures.

The information on stereo photography in the book is quite stupendous (abbreviated excerpts from one chapter, *A Personal Approach to Technique and Composition* by Dick McGraw, begins on page 63). Just about everything you need to know or would like to know seems to be in the book: The chapters are: What Makes Good Stereo, Operating the Stereo Realist Camera, Color Films for Stereo, Lighting Exposure and Color in Stereo, A Personal Approach (already mentioned), Slide Mounting and Projection Equipment, Viewing and Projection, Portrait and Fashion, Traveling with a Stereo Camera, Stereolusions (written by MODERN's own Stereo editor Tommy Thomas), Underwater Stereo Photography, Stereo in Business, Science and Education, Stereos through the Microscope, Stereo in Black and White, Looking Back at Stereo.

It's good

The material is well organized, the illustrations good. It's a well written book. You may not be violently enthusiastic about some of the stereo display shots such as in the chapter on Portrait and Fashion. You may also be disappointed that viewing stereo pairs on the printed page gives you somewhat less depth at first than found in a stereo slide when seen in a viewer. But the depth you do get is quite amazing.

Morgan & Lester are to be congratulated on finding a modern answer to the age old problem of printing stereo illustrations for the reader to see. Each volume comes complete with one of the new stereo viewers which will also be sold separately at 50c apiece to those who want extras. MODERN readers by filling out the coupon (page 143) and enclosing a quarter (no stamps) can get a viewer for 25c and can then view the three color stereos on page 62 and the black-and-white on page 141.

As for the book, we can't see how a Stereo Realist owner can do without one. And except for the brief material dealing with the Realist Camera and equipment this \$6 volume is a real must for every stereo fan.—H. K.

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SIX APPROACHES (1)

(Continued from page 64)

adept than I was, many of them merely thought they knew and went ahead placidly exposing without understanding what they were doing, developing in the same cheerfully ignorant state, getting images and being satisfied with them. They didn't have the faintest idea of how much there was really to learn.)

I wanted to be completely in control of what I was doing. In Adams' book, *The Negative*, I finally found satisfaction. His Zone System gave me a complete working technique. Adams, besides being a superb photographer, is a great technician. His books both benefit and suffer from this fact. The man knows so very much, and he pours it forth so generously, that occasionally he is hard to read. But he is always eminently worth reading. I studied his book on the negative over and over, and I did every test he recommends. I later realized that for me, many of these tests were unnecessary. They were not wasted, however. I learned a lot while doing them. And his Zone System is a brilliant and fluent working technique, complete. It is not at all difficult. A knowledge of it answers everything, I believe. High-key pictures, low-key pictures, silhouettes, high contrast, low contrast, anything you want to get or have to cope with, you know precisely what to do, once you have understood this system.

What do you want to know?

All right. I wanted to meet him. I wrote him. He lives in San Francisco. He said he was coming East and we would get together. He did come East, and I invited him to my home to teach me. He came for a day. I knew a man couldn't learn much in one day. We sat around, the two of us, a little bewildered for the first half hour.

"What do you want to know?"

"A million things."

He left it up to me. I finally said, "Let's take a walk together, and you take a picture. I want to know everything that goes into your mind as you take that picture. Then we'll come back to my darkroom. You develop it, and keep talking. Then you print one enlargement, and I want to know everything that goes on in your mind while you are doing that."

He did what I asked. I did not learn a single new thing. I merely found confirmation of everything I had learned from his books. This was valuable. It made me more at ease with my new-found knowledge. I saw how he talked against how he wrote. I began to appreciate the full meaning of the "latitude" of film, developer, printing paper. (For nine shots out of ten, after Adams' visit,

(Continued on page 146)

see special offer on page 35

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SIX APPROACHES (1)

(Continued from page 145)

I found I was doing no more than I had done within the first month after I had started photography. But I was doing it with authority, with peace of mind. I wasn't guessing or hoping. I knew. The tenth shot I could meet half way, now with some resource. And it was always the tenth shot that was the problem.)

While all this was going on, I was studying Adams, trying to figure out how to photograph him. I knew I wouldn't let him get away without taking his picture. But as the day went on, I found no inspiration. The only photograph of him I had seen is the one on the back jacket of his various books of magnificent photographs—a tall man with a small beard and a big Western hat, standing behind a bulky view camera. That was not the Adams I saw. I saw those extraordinarily lively eyes and extremely sensitive, artistic hands. And the eyeglasses were a definite part of the man.

Well, we had dinner, and suddenly it was time for his train. There was only ten minutes.

I remembered my darkroom. It is a tiny room, five feet by seven. The overhead light is a fluorescent tube. I was familiar with the exposure called for in this light, 1/10th of a second at f/5.6, if I wanted any depth of field. I had the Hasselblad ready on the tripod. I asked Adams if he would come in for a quick couple of shots. (I hated to do it that way, wanting to catch him in an unguarded moment.) He stood there, chatting with me while I set the camera a little outside the doorway, focusing it on him. I was grimly determined to get bottles and shelves properly lined up behind his head. I wanted those hands. I asked him whether he thought I should do him with his glasses or not. I asked this deliberately. He took his glasses off, and I shot him fast. He started to put them on, and I shot again. In between I took five or six other shots. But the one just as he was putting on his glasses gave me what I wanted. The brilliant eyes and the expressive hands. And the sense of darkroom behind him.

SIX APPROACHES (5)

(Continued from page 70)

and get detail where I want it. F/16 at 1/50th is a little slow in shutter speed, however. I don't want to shoot any slower than 1/200th, so—f/8 at 1/200th.

All right, I've got my exposure in my head. In the porch and other heavy shadows, f/8 at 1/200th. In the sun keep the shutter speed at 1/400th and the diaphragm at f/11, closing down to f/8 when in the open shadow.

Now remember, don't lose your head. Don't go banging away wherever you

see special offer on page 35

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think the kids look charming or colorful and just hope that out of a lot of exposures you'll get one or two good shots. That's the way you've been doing. Learn! If you have to shoot fast, shoot fast. But try to pause for one or two seconds before each shot, and remember, remember, remember that, for you, the background makes the picture. Your instinct is okay about what's in the foreground. You know what's human, what's charming, what's alive. But if the total composition isn't right, you've got no picture.

The schoolhouse is something. The porch is better yet. Those posts and that fancy woodwork over the top, and the steps, and the windows and the door. They're all good shapes. Think of them, and let the kids come in as a secondary value. Don't be afraid of that. You make too many mistakes by looking at the apparently important part with too much concentration. Try it this way. What have you got to lose?

It looks awfully nice in the ground glass! How much film have I got left? Three shots! Be careful. Line it up. Keep your nose into that ground glass. Don't waste any time looking up. Check the exposure. Remember it's a long shot, but it's the porch you're hitting at, so f/8 at 1/200th. Wait until there is some pattern, form, shape. But don't wait too long. Let's shoot one right now before we lose it all. They might all go in. That wasn't bad, but not good either. Here's one! Quick! I think that might be all right. (It was. It's the one that's printed here. Developed 6 minutes; I lost my nerve; but the negatives were fine.) Let's try another. I hope that little girl—or boy—or whoever it is—doesn't leave the corner of the house. I just want the rest of them to fall into a better arrangement. They're not doing it. They're all cluttered up and meaningless. The teacher is calling them. Well, here goes. And let's call it a day.

SIX APPROACHES (6)

(Continued from page 71)

them. In that case, still pretend you're not, but tell them afterward that you did.

I did none of these things with Tay. I could see him looking at me sideways, realizing he had a pest on his hands. Also, he was quite sure I couldn't photograph the rear end of a cow (which, incidentally, I have done, with some lucky results, since then.) We got upstairs. A waiter came with drinks. By that time, despite my having done everything wrong from the viewpoint of making the "subject" confident and at ease, our old friendship prevailed, and Tay and I began talking. He forgave me the damn camera, as I blatantly snapped away.

I had only one thing in mind. The
(Continued on page 148)

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SIX APPROACHES (6)

(Continued from page 147)

walls were light-colored, and the afternoon sun was coming in brightly. Tay sat with his back to the windows, his face in the shadow. I took a reading on my hand in the same shadow and got f/2 at 1/50th. I decided to open one more to play safe, and I shot at 1/25th. I wanted only a blank white background—complete concentration on his face. I shot close—about three feet. I shot a whole roll, all from one position. I didn't stand on chairs or crouch on the floor to get "angles". I didn't have the presence of mind to think of it.

Photographers, two types

If this portrait is any good, it's not because I'm a photographer in the technical photographer's sense. I was drawing on the resources of being a mature man. I was using what is commonly called knowledge of human nature. It is all, of course, part of the art of getting a picture, just as one's knowledge of human nature is part of writing a story or play or staging a production. Let me see if I can explain what I mean by that. Say two people talk to a man. The first person is a look-at-the-birdie kind of photographer. The man is bored by the photographer. The man's face will not reveal anything of his essence. If the man smiles, he will do it out of courtesy, out of boredom and a desire to have it over with. Add to that the fact that the photographer, being routine, wouldn't know that the man had an interesting expression on his face if the man did happen to have one for a fleeting moment. The photographer is waiting for "a smile" or for a blankly dignified expression. The resulting picture shows it. It may be well-exposed, well-framed, well-printed. But the man will not look interesting, that is, like himself in a room without a photographer. The picture screamingly announces the unseen presence of a dull photographer.

No phony expression

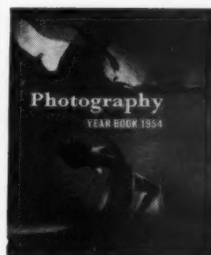
The second photographer is a human being. The photographer appreciates the man, enjoys him, and the man feels it. The man is full of himself. He expands. His face becomes expressive. His essential character bubbles up. This photographer knows when the man is interesting, when his expression is revealing, when his personality is most truly on display. He instinctively clicks the shutter at the right moment, not on the occasion of the polite smile, or the phony serious dignified expression. Thus a picture with some vitality is the result. If this picture of Tay Garnett is pleasing, it's because I appreciated him enough to bring out what's alive in him and to know it when I saw it.—THE END

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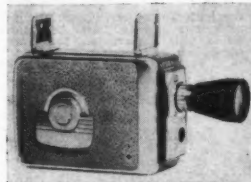
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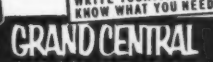
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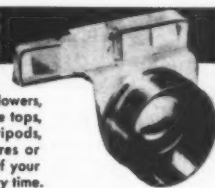
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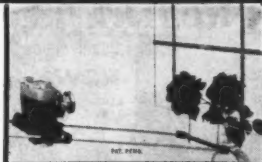
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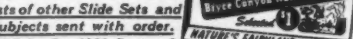
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FREE sample set and special literature of exotic T.V. models in exclusive eye-filling poses. Send 25c for handling and postage. Four Star Features, Dept. CMP-12, 1265 Broadway, New York, N. Y.

"X-RAY MIND." Dangerous power over others. (Details—10c) Krishnar Institute, Box 842-C, Escondido, Calif.

Pin-ups: Young beautiful girls, posed in lingerie, etc. Twelve 4" x 5" photographs \$2.00. Sample .25. Box 81, Sta. E., Louisville, Ky.

B. M. Dupré, 3, Bloomsbury St., London, England, offers connoisseur's collection, \$1.00.

FREELANCE PHOTOGRAPHERS identification card plus big six inch windshield decal. Set \$1.00 postpaid. Credentials Company, P. O. Box 5025, Chicago 80, Chicago, Ill.

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BEAUTIFUL DAMSELS—six 4" x 5" super-poses \$1.00. ARTCRAFTERS, Box 463, Venice 3, California.

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salon calendar

*THE SPRINGFIELD INTERNATIONAL SALON OF PHOTOGRAPHY.

Closes: December 8
Exhibit: Jan. 5-25, 1955
Fee: Prints—\$2; Slides—\$1
 Three medals will be awarded for outstanding prints. In special recognition of efficient management of the Springfield Color Slide Exhibition, the Color Division of PSA is awarding two silver medals for slides best illustrating color harmony. Honor slides will be awarded ribbons. For information and entry blanks, write Marian McCarthy, Salon Secretary, Springfield International Salon of Photography, George Walter Vincent Smith Art Museum, Springfield 5, Mass.

*7TH MINNEAPOLIS COLOR SLIDE EXHIBITION.

Closes: January 17, 1955
Exhibit: February 8, 10, 11, 1955
Fees: \$1, four 2" x 2" slides
 For information write, R. W. Swanson, %Cinemart, 4253 Bryant Ave. S., Minneapolis, Minn.

*19TH ROCHESTER INTERNATIONAL SALON OF PHOTOGRAPHY, INC.

Closes: February 4, 1955
Exhibit: March 4-27, 1955
Fees: \$1 (or equivalent) per section.

There are five sections: 1. Pictorial Prints monochrome and color, 2. Nature Prints monochrome and color, 3. Pictorial Color Slides 2" x 2" only; mounted, 4. Nature Color Slides 2" x 2" only; mounted, 5. Stereo Color Slides 1 1/2" x 4"; mounted for projection.

As an additional service, the salon has arranged to forward entries in sections 1, 2, 3, and 4 to the 14th Cincinnati International Salon of Photography at the conclusion of the exhibition.

For entry forms, write to Mr. Robert H. Kleinschmidt, Exhibits Director, 41 Parkside Crescent, Rochester 17, N. Y.

*11TH CANADIAN INTERNATIONAL EXHIBITION OF COLOUR PHOTOGRAPHY.

Closes: February 10, 1955
Exhibit: March 1, 2, 3, 1955
Fee: \$1, four slides allowed
 For information and entry blanks, write Adolf Vignale, 52 Eleventh St., New Toronto, Ontario, Canada.

*SIXTH INTERNATIONAL COLOR SLIDE EXHIBITION, BERKS CAMERA CLUB.

Closes: April 19, 1955
Exhibit: April, 1955
Fee: \$1

For information, write: Berks Camera Club, John H. Kline, Chairman, 312 Raymond Street, Hyde Villa, Reading, Pennsylvania.

*Follow P.S.A. practices.



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Argus C4, F2.8, w. case & Fl.	99.50	79.50
Bosley B2, F3.2, w. case & Fl.	66.50	52.50
Anisco MEMAR, F3.5	39.50	31.50
Anisco REGENT, F3.5 lens.	34.50	41.50
Kodak SAFETY, F3.5	87.50	72.50
Vitessa, F3.5	99.50	79.50
Vitessa, F2 Ultraflood	127.50	99.50
Anisco Karomat, F2 Xenon	127.50	99.50
Zeiss Contessa, F2.8 Testar	142.00	117.00
Kodak RETINA 11A, F2	127.50	99.50
Anisco Karomat, F2.8	112.50	84.50
SAKATA AUTOMATIC		
Automatic F2.8 Westcott	239.50	182.00
Automatic F2 Westcott	279.50	229.50
PRACTIFLEX 75		
F3.5 Preset Tessar	139.50	84.95
F2.8 Preset Tessar	159.50	99.50
F1.9 Preset Prominon	139.50	109.50
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AUTOMATIC PENTACON, with		
F2.8 Automatic Westcott	249.50	187.50
CONTAX 11A, latest full synch model, with F2.8 Sonnar	336.00	249.50

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Hasselblad 1000R, F2.8	379.50	299.50
Flexara Automatic, F3.5	82.25	62.50

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All the leading and desired makes!

ARGUS 300, w. Case	\$ 49.95	\$ 39.50
S.V.E. Schoolmaster, 300W, with Filmstrip attach. & Case	79.95	54.95
Revere #444, 300 Watt	69.50	54.50
T.O.C. Showpak, 300 & Case	52.50	42.50
Schematic Selection	59.50	47.50
T.O.C. Model D w. Changer	67.50	52.50
LA BELLE, #55, 500 Watt	95.00	76.50
La Belle #75, 500 Watt (Remote)	154.95	124.00
GOLDE, 300 Watt & Case	70.40	49.50

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Just a bit of light and shadow will bring them back to life!

Dual Stern	\$ 17.50	\$ 13.95
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Interchangeable lens mount.		
Keystone K29, F2.8	\$ 48.50	\$ 36.50
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Keystone K35, F2.5	\$ 95.50	\$ 74.50
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KODAK B-8, F2-lens Turret F2.5	119.50	97.50
Bolex B-8, F1.9	159.50	127.50

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(Single lens, Turret)

Keystone K41 (s) F2.5	\$ 89.50	\$ 69.50
Keystone K45 (T) F2.5	119.95	89.50
Dular Fedomatic, F2.5 (s)	127.50	98.50
Revere 40, (s) F2.5	99.50	74.50
Revere 44, (T) F2.8	129.50	97.50
Bell & Howell 128 (s) F2.5	134.95	108.00
Bell & Howell 172A (T) F2.5	169.95	137.50

8mm PROJECTORS

Eager to do their "stuff" on your screen!

Keystone K80, 500W & Case	\$89.95	\$ 72.50
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TAYLOR STEREO VIEWER	\$ 89.50	\$ 73.50
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Spiratone Christmas Shopping Guide

EXTRA LEICA CONTAX S, D, DA EXAKTA SPECIALS PRAKTIKA PRAKTIFLEX FX CANON FOR

Nothing can equal the versatility of extension tubes and bellows attachments, for cameras with interchangeable (removable) lenses. For these, Spiratone has made available precision machined camera-tube extensions more efficient than any made, at prices lower than those of less practical accessories.

6-PC. EXTENSION TUBE SET \$7.95

For Kine Exakta, Exa
This set contains two precision-attuned brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3:1 reduction to a 2.2 magnification ratio. "Ship. Ch. 35c"
Same set but with one FOCUSING TUBE from 40mm to 55mm, alone a \$10 value. Complete set \$13.50.

4-PC. EXTENSION TUBE SET

for Praktika, Praktiflex FX, Contax, S, D, DA, Exakta. This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used; a tiny 2mm x 3mm one can be made to fill the entire 35mm negative or transparency! Ship. Charge 35c \$6.95
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THE FOLDING BELLOWSCOPE

Available for Leica, Canon, Kine Exakta, Exa, Praktika, Praktiflex FX, Contax S, D, DA, Pentaflex
The most compact and convenient closeup accessories, it weighs only 5 oz., has fine leather bellows and a geared track with a positive lock. A sturdy accurate frame assures proper alignment. An extension range up to 5" is provided, with exposure factors engraved on the track. \$14.95 p.p.d.

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FOR LEICA, CANON \$39.95
Ready-to-use, with dual release system
Never before could so small an investment change your Leica, Canon into a single lens reflex camera. Ideal for parallax-free close-up, telephoto, medical and scientific work! Focus with formerly impossible fraction-of-inch accuracy through adjustable magnifier on bright, curved groundglass. Press release; mirror jumps up; exposure is made of exact image you saw. Use with extension tubes or bellows for closeups, with special 135mm tele lens for complete closeup to infinity range.

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+ Special cld. 135mm f:3.5 SUN telephoto \$49.95
+ Folding Bellowscope and special cld. 135mm f:3.5 SUN telephoto \$79.95
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FREE with any combination offer above: New Eyelevel Mirror device, a \$14.00 value.

50mm f:1.9 FOR LEICA \$35.00
Here is a brand-new nine element coated rangefinder-coupled ultrashort lens for the Leica and Canon—a lens almost 4 times as fast as an f:2 lens, opening a brand new field of dim light and rapid motion photography.
Four close lens, accepted by trade—state age, condition, or send for generous offer.

FREE with orders over \$3.00, or send 25c for CLOSE-UP DICTIONARY, the only complete compilation of closeup terms, simply defined, with valuable tables. State camera you have, when writing.

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Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. Ship. Wt. of Gadget Bags 1, 4, 6 & 8 lbs.

SP4: A jumbo-sized, well-made genuine cowhide bag of beautiful appearance. Ample in size—9 1/2" x 14 1/2" x 4 1/2"—for small press cameras and plen of accessories. Zipper around top for easy accessibility of contents. Roomy inside pockets and an extra large outside pocket. \$10.95

SP5: A top grain pigskin bag for the advanced amateur or professional, large enough for press cameras (10x12, 15x), or for taking "both cameras" along. "Wraparound" zipper. Flashgun holder, shoulder pad, if you couldn't afford that \$30.00 bag, you won't miss it. \$13.95

SP6: The latest addition to our line, and one of the finest. An over-size genuine cowhide presbag, 10 1/2" x 14 1/2" x 4 1/2", largest available in the field, bags costing normally \$40.00 to \$50.00. Adjustable strap with shoulderpad runs around bottom of bag—no equipment too heavy for this bag! Inside cover is a battery case holder and a zippered pocket; on sides are one large pocket for meter, two small ones for filters. Adjustable inside partition. Back and bottom are shroud lined for extra support. We'd bet you'd only expect to pay that little for a plastic bag, for the cowhide SP6 is only \$17.95.

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For Praktika, Praktiflex FX, Contax, S, D, DA.
The most versatile 135mm lens in reg. 3 ft. to infinity focusing mount, with optics removable for complete range bellows focusing! Lightweight, satin-finished, leather-lined barrel, engraved depth of field scale and sharply-resolving optics make the SUN your best buy! FREE with SUN lens: Your choice of Bellowscope Jr., Eye-level Prism Finder (for Praktika, Praktiflex FX), or SP 8 student bag.

ROOF PRISM FINDER FOR EXAKTA V, VX with RANGEFINDER PRISM \$36.95

Latest German import! Replaces the wrist leveler! And, shows unobscured, right side up, brilliant image! Split image prism rangefinder instantly shows correct focus. Roof Prism Finder without ri \$24.95; Rangefinder Prism with groundglass, for your Pentaflex Finder \$13.95 (no installation needed). Leather one \$1.75. Shipping Cost 35c.

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for Leica, Canon Complete outfit
Here is the most sensational incl. outfit, under \$100, for Leica and Canon owners. Set contains world famous 90mm f:4 Sun, 35mm f:3.5 Zeika Wideangle and Multifocus Finder for 35mm, 50mm, 90mm, 135mm, with parallax correction, and leather case. Lens coated, color corrected and rangefinder-coupled. Leather Cases extra, 135mm \$5.75, 35mm \$3.95. Ship. Chge. \$1.00
FREE with above set: Super-Nooky ri-coupling closeup device, worth \$19.95 (state nominal lens). Same outfit, but with regular 35mm lens \$110.50
Finder, 35mm to 135mm \$110.50
Prices on other outfits on request

Save almost 50% BODY, REAR & LENS CAPS \$1.00

for Leica, Canon, Kine 3 (ass'd.) Exakta, Praktika, Contax S for \$2.69
BODY CAPS protect camera body, shutter, when lens is removed. REAR & LENS CAPS are a must for all your extra lenses. And FRONT LENS CAPS make perfect seal against any harm to optics, cannot fall off. All caps precision machined aluminum. Available for Sonnar, Biotar, Primoson, Westar, Tessar, Triotar, be specific when ordering. Prices on other Front Caps on request.

35mm WA LENS \$49.95

for Kine Exakta, Praktika, Contax D
Here is a famous make German coated, color-corrected wideangle lens, covering a wide 64 degree angle, as compared to the normal 46 degree angle (58mm) lens! Prismatic diaphragm makes possible focusing at maximum f:4.5 aperture, instant resetting to predetermined opening. Distortion-free corner-to-corner sharpness makes this the best wideangle lens made for single lens reflex cameras.
Shipping Charge, per lens 50c

COMBINATION OFFERS:

+ 135mm f:3.8 Sun Telephoto \$49.95
+ 135mm f:3.8 preset Sun Telephoto \$49.95
+ Roof Prism Finder for Kine Exakta, with rangefinder prism, leather case \$29.95
+ Leather Case, for 35mm \$3.95, for 135mm \$5.75
Complete: Kine Exakta V, VX Accessory Outfit: 35mm Wideangle (above), 135mm f:3.5 Telecollar "true" telephoto, Pentaflex Finder with rangefinder prism, all with leather case. 35mm \$19.95, 135mm \$29.95. Portable Spiratone Strobo 8 accessories, brand new \$199.95
Complete: Leica Accessory Outfit: 135mm f:3.8 Telecollar Telephoto, 35mm f:3.5 Zeika Wideangle, Universal Zoomfinder, 35mm to 135mm, Accura Reflex Housing, Folding Bellowscope, leather cases for lenses and Portable Spiratone Strobo 8 accessories, brand new \$199.95
all 8 accessories, brand new \$199.95

LONG FOCUS 10 TELE \$69.95

for Kine Exakta
Famous make German preset f:5.6 telephoto lens, extra distance 80%! Sharp, coated optics, preset diaphragm for rapid focusing and shooting. Regularly \$139.00—just \$69.95 at our enormous saving! Ship. Ch. 35c

3 Exceptional Tripod Buys

TRIPOD OF THE MONTH

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Panhead
7 1/2-section brass, beautiful chrome finish. Extends to 46". Ideal for 35mm, 2 1/2" x 2 1/2" reflex small folding cameras. Simple, sturdy, reliable, locking by simple turn of handle. You'll agree this outfit should be sold double. Ship. Wt. 4 lbs. \$6.66

3-SEC. TRIPOD WITH GEARED ELEVATING ACTION \$15.95

SAVE \$14.00
Made by one of best-known tripod manufacturers and nationally selling at \$39.00, has metal center and can be rapidly elevated to 71"! Hardened, anodized aluminum tubular legs collapse to only 26", making this 55 oz. tripod compact to carry. Single action handle allows effective panning and tilting. White sturdy enough for the 4x5 press camera, owners of lighter cameras, even 35mm, will appreciate the superb construction, the practical design, the extreme usefulness of this tripod.

FOR THE 2 x 2 SLIDE FAN

6 PC. 2" x 2" PROJECTION OUTFIT \$26.90

Here is a "package" value which cannot be beaten! For exactly what you'd normally have to pay for the projector with case alone, you receive, in addition, the famous Spiratone 40x40 beaded Projection Screen, the Slideomatic Automatic Slide Dispenser, a 200 slide capacity Kwikslide and the handy Projectorol which turns roomlites off when projector goes on. Convection-cooled, diecast projector is neatly finished, features fast f:3.5 projection lens, exceptionally brilliant condensing system, raising and lowering device, comes equipped with dual slidecarrier and bulb, easily fills 40x40 screen! Deluxe carrying case is made of plywood, elegantly leatherette covered (case regularly alone costs \$6.95).

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The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica, self-centering of slide, provision for type-on \$18.95). 200 Slideframe (Mercury) Mask fit glass 200 Square (Robot. Tenax) Mask \$1.75 & metal binders 2x2 cardboard mounts for single frame (Mercury size) transparencies 50 for 55c Ship. wt. per 100 1 lb. Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid \$12.25
200 Slideframe (Mercury) Mask fit glass \$1.75
200 Square (Robot. Tenax) Mask \$1.75 & metal binders 2x2 cardboard mounts for single frame (Mercury size) transparencies 50 for 55c Ship. wt. per 100 1 lb.

Save up to 50% on 2x2 METAL Slidebinders as low as 4c

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency, insert in metal, no more work. Sample package of 10, \$1.50 p.p.d.; \$4 for \$3.51; 100 for \$9.95; 600 for \$29.95; 1800 for \$72.00.
Ship. Wt.: 2 lbs.; 4 lbs.; 12 lbs.; 21 lbs.; 60 lbs.

2x2 ALL METAL SLIDEFRAME \$2.19

4 for \$8.00
Accommodates 300 rediments or 150 glass slides. Slots prevent rattling. Index, Clamp lock and handle. Ship. Wt. 3 1/2 lbs. each.

New Mansfield 2" x 2" SLIDEBINDER 2 1/2" x 2 1/2" \$2.59

For the cleanest, the most efficient way for binding slides between cover glasses (2x2 or 2 1/2x2 1/2), it's the new Mansfield Slidebinder. While glass sandwich is held in rubber-covered viselike arrangement, tape can be rolled freely and applied to glasses. Ship. Wt. 2 lbs.
SLIDEBINDING KIT, contains Slidebinder, glasses, Mask and tape enough for 50 2x2 slides. \$4.89. Shipping Weight 2 lbs.

1800 SLIDE CAP. SLIDEFRAME \$8.95

Opens up on both sides. Uses popular sequence filing system. Holds 600 glass slides up to 1800 cardboard mounts. Plated hardware, reinforced corners, carrying handle. Index system, leatherette covered plywood. Box \$14.95. Ship. Wt. 2 lbs.

for the Twin Lens Reflex Fan

Sensational, new SPLIT-IMAGE RANGEFINDER \$4.95 p.p.d.

for Rollei, Canon, Ciroflex, Graflex 22, Ricoflex
IN FOCUS
Range-finder is built into groundglass which replaces your present groundglass (no unsightly instructions for this very simple installation, or your local mechanic can do it at a nominal cost), breaks straight lines at an angle until perfect focus is reached. Wonderful for poor light focusing, a must for the many photographers who insist on perfect focus.

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for all twin lens reflex cameras
Twin magnifier makes possible accurate focusing and composing of entire groundglass. Image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, holds accuracy, dim light focusing. Instantly removable and collapsible. For Rollei, Canon, Ciroflex, etc. Postpaid

COMB. OFFER: Magnifying Hood plus Fieldlens \$4.50

Parallax-Correcting, including parallax-correcting, Close-Up Sets for ROLLEI, CIRO, ARGO, UNI, IKO, KODAK, and other twin lens reflex lenses requires Series V holder for viewing lens, available from us. For 2 and 3 SETS, \$4.95 ea. Ricoflex, Ciroflex, Ikoflex Set consists of matched f:5.6 for Rollei bayonet take-up lenses for taking 13.5 for Argoflex, and viewing lenses. In-Union (leaf-assembly) \$1.00.

A sensational Spiratone exclusive worth 2 1/2 times as much! FIELD LENS—\$2.00

A flat thin Fresnel ring which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid. For Rollei, Graflex "22", Ciroflex, etc.

Spiratone

AUX. TELEPHOTO and WIDEANGLE LENSES

FOR COLOR—FOR BLACK AND WHITE

By far the most popular accessory for the 35mm camera owner! Spiratone lenses add to the camera the advantages of telephoto effects for improved perspective in portraits, for moderate distance shots so that the important subject matter will fill the entire negative or slide; and of wideangle effects, for landscapes, and indoors, where space is limited; of greater depth of field.

Universal Finder is matched to your wideangle, normal and telephoto lenses. Ideal for every camera—even without auxiliary lenses, because it provides for much needed parallax correction from three feet to infinity. Available in two models: 50mm for Roliflex, Argus, Pony, etc.; 41mm for Boly, Contessa, Signet.

SPIRATONE AUXILIARY LENSES ARE AVAILABLE FOR THESE 35MM CAMERAS, AND MANY OTHERS:

Argus C3, 21, C4, Bantam, Bolex, Contaflex, Contessa, Edinnox, Edixa, Kodak 35, Mercury, Perflex, Retina, Signet, Vito.

Each lens in leather case (incl. 2 filters) \$16.95

Set of both lenses, in double leather case (including 29.95 4 filters) \$29.95

Each Finder, telephoto or wideangle, both for \$7.49

Universal Accessory Clip for Argus C3, easily \$1.00 installed

Availability of MATCHED telephoto and wideangle finders, and a special Universal Finder.

Telephoto and Wideangle finders fit your camera. Like filterholders, require no installation.

Availability of filters—your free choice of any TWO with every aux. lens you buy, selected from these: yellow, orange, green, haze, accessory clip, can also red, blue. Others \$1.00 each.

It's here! It's the sensation of the year!

SPIRALITE STROBE \$36.95

Few photographic accessories have been so grossly misrepresented as electronic flash units (strobes), confusing the consumer to a point where he discounts 50% of the claims made.

Therefore, our buyers have searched every continent for a really "good" strobe at a reasonable price—only to find one right here in New York! That we "gubbed up" this manufacturer's output would be an understatement.

We simply coerced the maker into producing this sensational unit just for us.

Here is why:

- GUIDE NUMBER WITH KODACHROME, ANSCOCOLOR — 50. This means an opening of f:3.5 at 15 feet, an opening of f:11 at 4 1/2 feet.

- Comparably priced strobes have guide numbers of size! • GUIDE NUMBER WITH SUPER XX — 220.

- WEIGHT: 3 lbs. incl. batteries—completely portable.

- COST OF OPERATION: 60c for 4 D-size batteries, good for 200 shots and up. Cost per shot: one-third of a cent or less.

- Other battery-operated units require hard to get batteries costing \$10.00 and more.

- IMPROVED FLASH TUBE—good for 100,000 flashes, Color Temperature 6200° Kelvin.

- RAPID OPERATION—Average recharging time 10 seconds.

- SAFETY—Spiralite operates on 450 volts. Other strobes on 1,000 to 3,000 volts.

- DURATION—1/300th second, fast enough for most action shots.

- SIMPLICITY—turn switch to 'on', wait a few seconds and you are 'ready! No other adjustment to make.

- REFLECTOR—satin-finish metal aplanatic, for maximum light distribution.

- FITTING TO CAMERA—Fits accessory clip. A bracket is available, too. Shipping Charge \$1.00

The Spiralite works with all cameras having X (zero) delay. Non-synch strobes, or shutters with longer delays can be used with the Spiralite, too, by means of a passive synchronizer.

GUARANTEE: The Spiralite is fully guaranteed against defects for one year.

3 ft. Coiled Cord (state camera and shutter) 1.50

Bracket (when an accessory clip is available) 1.25

Passive Synchronizer—\$2.23 Set of 3 batteries—\$0

Indoor shooting made convenient

FOLDING 4-LITE \$15.95 in Metal Compartment Case

Here is a Lightweight easy-to-hold metal Lightbar that folds right into half and fits into the elegant metal case not only fitted for the bar and bulbs, but especially designed to hold 8mm or 35mm camera, exposure meter and plenty of film! It saves you the purchase of an extra case or box for your equipment! 4-lites uses new, safe reflector floods which do not overload your circuit, yet make color movies at 15 ft. & W. movies at 30 ft., as simple as outdoor shooting! Bar handle can be changed to use! Separate ON-OFF switches for inner and outer bulbs.

FREE 4 Special Reflector Floods, worth \$5.50. Shipping Weight 10 lbs.

SYNCH YOUR OLD CAMERA \$1.98 Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras! Has fitting for standard flashcord. Allows adjustment for flashbulbs and zero (X) delay for strobe. Tripper Cable Release \$2.50 Extra with all metal flashgun \$4.95. Ship. Wt. 2 lbs.

KING SOL SOLENOID. Assures perfect synch at all speeds with Graphic, Busch, Ciroflex, Rapax, Rollei—the professional way. Instructions for press camera installation supplied—others have mechanic test. Was \$15.95. (State for what camera) Ship. Chg. 10c.

FAN-TYPE BC POCKET FLASH \$6.95 Ship. Chg. 10c. A completely collapsible flash battery case has built-in testlamp, ejector, accepts standard bayonet base bulb. Small, compact, metal reflector has special bubble film for maximum reflecting power, instantly telescopes, making entire unit a bare 5" x 2" x 1".

EXTRA FEATURES: Extension outlet—other flash under \$10.00 has it. Standard shoe, fits on accessory BRACKET. For use on any camera, \$1.00. Cord available for all Comstar and Kodak synch terminals. For Kind Exakta, Promator, FX Leica, Rollei, Argus C3, 4, add \$1.00. BC battery, last year, \$1.00. FREE! Elegant Zipperpouch, attachable to camera case carrying strap.

Now Available for Most Shutter COILED FLASH CORD \$1.98 Patented coiled cord extends to three feet, yet coils up without effort to one foot. So you can keep it close to hand when you need it, and place electronic flash closer to subject than camera! Available with standard polarized household type plug for Holmat, etc., and prompt type for Kalari to fit Comstar, Promator 5, ASA (Kodak), Solenoid, Argus C4, Stereo-Realist, Praktiflex and Exakta synchroterminals. Shipping Charge 10c.

FLASHCORD CONVERTERS \$1.00 each: ASA to Comstar; Comstar to Argus C3, Leica, ASA, Realist, Argus C4, Mercury, Kine Exakta, Praktiflex. Save \$22.00 on brand new

PHOTO-FLOOD SYNCHRONIZER \$7.95 Camera makes short-duration exposures with ordinary No. 2 photo flood bulbs, at a fraction of the cost of a flashbulb, can be used with camera's instant synchroterminals is established through cable release socket. Built-in dimmer switch makes focusing comfortable, saves current and bulb-life. 18-foot remote control switch virtually eliminates need for self-timer, adds many possibilities to indoor picture-taking. Virtually any camera fits onto Cameraflash bracket. Outfit not only contains Cameraflash synchronizer, electrically operated cable release and remote control switch and 18-ft. switch, but also two eight foot lamp cords with sockets, making the value of the individual components alone worth so much more than our moderate price of \$7.95. Shipping Weight 8 lbs. Add \$3.50 for Leica model.

Directory of 16mm Values

16MM ACTION VIEWER \$18.95 2000 FT. 16MM ACTION EDITING OUTFIT

A viewer which makes editing a real pleasure, projects brilliant 2 1/2" x 3 1/2" pictures in full action on the built-in groundglass screen — not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movie fans with a limited budget who know they'd have to spend \$40.00 and up for a viewer like it! Ship Wt. 4 lbs.

15MM F1.9 BERTHOIT WIDEANGLE \$12.95 In standard C mount—focusing 1 1/4" to inf.

Made by France's largest lens manufacturer, this fine color-corrected lens covers a 43 degree angle (normal lens covers 27 degrees), would normally sell for four or five times our price! Needless to say the quantity is limited. Ship. Chg. 10c.

COMBINATION 16MM OFFERS: 13mm F11.9 Berthiot W.A. \$32.95

15mm F11.9 Berthiot W.A. \$42.95

18mm F11.9 Berthiot W.A. \$42.95

C mount lenses virtually all 16mm lenses, Keystone, Boly, etc. \$1.00 each

Matching 3" and 18mm WA Finder objectives, for B & H \$4.95 ea.

LAST-MINUTE RUSH SERVICE Please order early this Xmas—but if you did wait too long, don't hesitate ordering; late orders are shipped practically the minute they are received and by the fastest means.

Unusual Camera Values

New! Japanese-made RF-CP1D. LEICA-TYPE with LEITZ ELMAR \$99.50

Here is an exceptional camera buy! A high-quality body with a coupled rangefinder of the super-imposed image type, built-in synch. 2 focal plane shutters with speeds from 1/20th to 1/500th and B. removable back for easy loading, accepting standard Leica lenses, finder, flash, plus a 50mm f:3.5 Leitz Elmar, coupled to the rangefinder—both for \$99.50. Leather Everady Case \$9.50. Leitz Elmar lens is latest type, coated, color-corrected, slightly used, but equal to new.

16MM MOVIE CAMERA \$59.95 Never, but never before such value! Easy drop-in speed loading (50 or 100 ft. rolls), with fine coated, color corrected universal focus f:2.5 lens. Runs 20 ft. without rewinding! With f:1.9 lens, \$74.50.

FREE with 16mm camera, 3" f:3.5 Universal Telephoto lens, a \$29.95 value. Recommended Accessories: 25 ft. painted red remote control cable \$9.95; Cowhide case \$9.95.

Famous Make—Semi-Automatic TWIN LENS REFLEX \$49.95 A \$100.00 value with rangefinder

With coated, coupled f:3.5 lenses, shut-Leather for speeds from 1 second to 1/500th. ER rangefinder-prim focusing, Alhade sports 1/500th finder. semi-automatic film transport \$2.95.

3-D CAMERA OUTFIT \$11.50 includes 3-D camera, 3-D viewer, 12 3-D mounts

Here is a sensational stereo outfit for the photographer who likes 3-D but cannot invest in expensive outfits. This outfit consists of the famous Hancel Trivision Camera (original list \$28.85 plus tax) the special 3-D (original list \$7.85) and 12 3-D mounts for stereo pairs. Trivision camera has matched hard coated, color corrected lenses with three openings (8, 11, 16), fixed focus from 4 feet to infinity, dual shutter speeds 1/500th speed. Standard 828 film produces 6 stereo pairs or 12 single pictures. Shipping Weight 3 lbs.

Hancel Stereo Mounts: 24 for \$1.50, 100 for \$5.00. Deluxe Viewer, with Focusing Lenses \$3.95. Deluxe Viewer, with built-in light \$4.95. Genuine Leather ER Case \$2.95.

8MM KODAK BROWNIE MOVIE OUTFIT \$54.50 with normal, telephoto and wideangle lenses

Here is a four-piece 8mm outfit, offering the versatility of our earlier costing many times as much. Outfit contains Kodak 8mm f:2.7 Brownie Movie Camera—for color and b&w — plus Mansfield Aux. Genuine Leather ER Case and special finder for these. Telephoto lens brings subject close, cuts distance in half; wideangle lens takes in twice as much area as regular lens! Same outfit, but with Brownie f:1.9 model, \$62.50.

Useful Accessories

Time Exposure & Delayed Action Now Added to Every Camera AUTOKNIPS II \$2.95

This most popular of all self timers in conjunction with a cable release, adds to your camera a feature many a photographer has said is small but fortune for: (1) slow speeds from 1/2 a second to ten seconds! Was \$4.95. Ship. Cost 10c. CABLE RELEASES: 4" 25c, 7" 35c, 10" 45c.

RANGEFINDER \$2.95 German All-Metal

Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling. Specify foot or meters.

Sensational Impact from Germany! FAMOUS MAKE PHOTO ELECTRIC EXPOSURE METER \$6.50

Sturdily constructed, with super-sensitive electric eye for maximum range! Settings from 1/1000 to 50 seconds, f:1.9 to f:22, ASA 4 to 250. Most compact—2 1/2" x 1 1/2" x 1 1/2". Snap open protective clip cover, set desired shutter speed opposite pointer—and you are ready to read off correct opening for your film! One hand operation. One year guarantee by Spiratone and manufacturer. Ship. Chg. 10c.

METAL SNAKE CHAIN \$1.95 (best paid)

For Exakta, Leica, Roliflex, Pony and others. Smoothly suspends camera at chest height for worry-free carrying without case! Elegant, practical, safe and luxurious—at half the usual cost.

20 FT. CABLE RELEASE \$7.95 with setscrew and booster spring

A sturdily constructed German cable for remote control work to operate with an electronic or Comstar type shutter. Imagine the many possibilities this release opens up for you—whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. Ship. Cost \$25c.

Other Long Cable Releases, with setscrew: 40" \$1.50, 60" \$2.50! (Leica model add 25c) 10 ft. \$4.49.

Focusing REFLEX FINDER \$9.95 ppd. for 35mm CAMERAS

Had trouble using your rangefinder? Or accurately composing your color shots? Here is a simple solution: A reflex finder which composes and focuses—like in a reflex camera. You see full size, clear groundglass images, showing exactly what the camera sees. You focus until groundglass image is in sharp focus—and read off distance on lens. A magnifier is built-in for critical focus. You can use how a portrait lens, holding it over finder's level. Wonderful for waist level, low angle shooting. Construction is all metal, with fast 1.25 lens for maximum brightness. Fits all standard accessory clips (Leica, Roliflex, etc.). Accessory Clip for Argus C3, easily installed, \$1.00. Leather Case \$2.

13mm F11.9 Berthiot W.A. \$32.95

15mm F11.9 Berthiot W.A. \$42.95

18mm F11.9 Berthiot W.A. \$42.95

C mount lenses virtually all 16mm lenses, Keystone, Boly, etc. \$1.00 each

Matching 3" and 18mm WA Finder objectives, for B & H \$4.95 ea.



G-E exposure meter eliminates picture-taking guesswork by telling you the correct camera setting



NEW MASCOT EXPOSURE METER—*"the meter everyone can use."* Instantly gives you correct exposure. Needle points directly to proper camera setting. Ideal for color slides, movies, stereo. Compact, easy-to-use, and only **\$15.95****



PR-1 EXPOSURE METER—*"The meter with a memory."* Just press, set and read. Pointer lock holds reading; trident analyzer makes scanning easier; automatic range shift for indoor-outdoor reading. Complete for every photo need **\$32.50****

Get Sparkling Christmas Pictures with a G-E Exposure Meter

MAKE sure those once-a-year Christmas shots are properly exposed . . . with a General Electric exposure meter. It quickly and easily measures existing light, then shows you exactly how to set your camera to capture vivid color and details.

Your assurance of the best possible combination of sensitivity and ruggedness, a G-E meter is highly responsive to varying light conditions and is quality engineered to withstand accidental rough handling. It will give you years of service with consistently accurate, dependable exposure settings for better pictures every time.

For your Christmas picture-taking, choose the popular new Mascot* or the superb PR-1 exposure meter at your photo dealer's. Write for free leaflets to Section 606-151A, General Electric Company, Schenectady 5, New York.

*Reg. trade-mark of the General Electric Company.
**Fair Traded

Progress Is Our Most Important Product

GENERAL  ELECTRIC



For a gift well chosen...well received

A KODAK CAMERA

ANY good camera makes a good gift. But when you choose from one of these Kodak precision models—matching its abilities to the needs of someone on your list—your giving will be doubly wise, doubly appreciated.

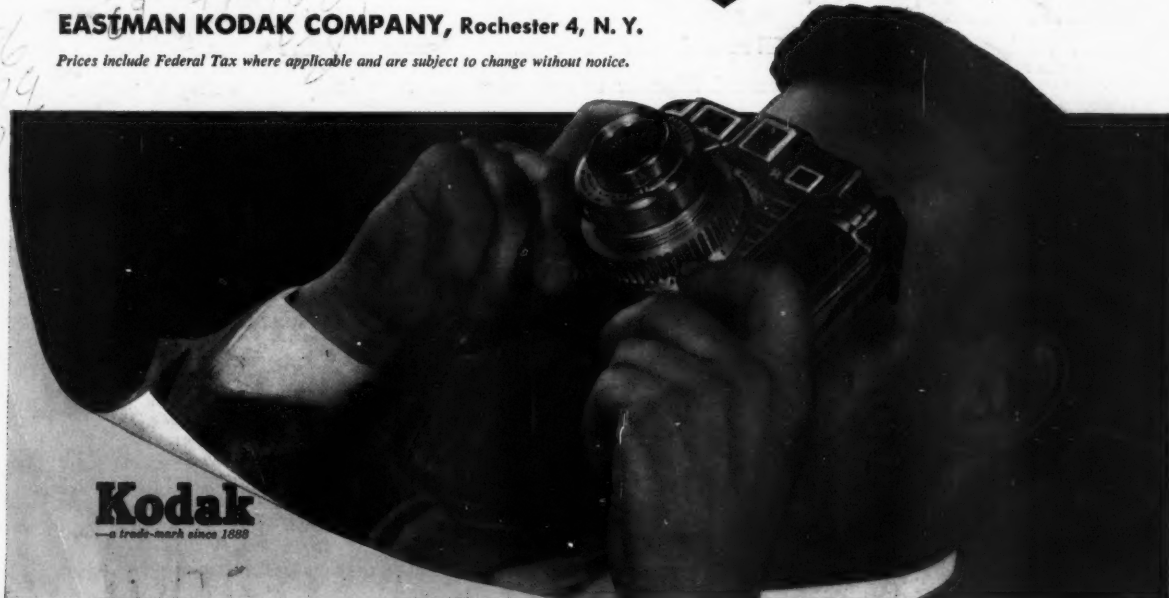
For the woman who wants smart styling in a rangefinder miniature, choose the Kodak Bantam RF Camera. The Kodak Ektanon Lens, *f/3.9, Lumenized*, focuses to $2\frac{1}{2}$ feet. The Kodak Flash 300 Shutter has speeds from $1/25$ to $1/300$ second, plus "B." Has a coupled rangefinder with single-window ranging and viewing, double-exposure prevention, automatic film stop. Takes convenient 8-exposure No. 828 film, Kodachrome, Kodacolor, or black-and-white. Price, \$59.75.

For the man who wants a rugged, versatile $2\frac{1}{4} \times 2\frac{1}{4}$ eye-level roll-film camera, choose the Kodak Chevron Camera. Combines the Kodak Ektar Lens, *f/3.5, Lumenized*, our finest, with the Kodak Synchro Rapid 800 Shutter, our fastest. Has ten speeds from 1 to $1/800$ second, plus "B." Ball-bearing lens mount, thumb lever film advance, accurate coupled rangefinder, automatic parallax correction, focuses to $3\frac{1}{2}$ feet. Takes No. 620 film (No. 828 with \$4.75 adapter). Price, \$198.50.

For anyone who appreciates a fine, precision miniature, we recommend the Kodak Signet 35 Camera. It boasts a Kodak Ektar Lens, *f/3.5, Lumenized*, for unsurpassed negatives and color transparencies. Has coupled, combined rangefinder and viewfinder; Kodak Synchro 300 Shutter with speeds from $1/25$ to $1/300$ second, plus "B." Ball-bearing lens mount, double-exposure prevention, automatic film stop and film count. Takes No. 135 film. Price, \$87.50.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Prices include Federal Tax where applicable and are subject to change without notice.



Kodak
—a trade-mark since 1888

